

SQUARE DANCING

NOVEMBER, 1979

\$1.00 PER COPY



What Are They
Watching?
(See page 4)

STATUS QUO
for a Great
Recreation
(See page 2)



The Beauty of
Costuming
(See page 16)



official magazine of The *Sins in Order* AMERICAN SQUARE DANCE SOCIETY

Statement of Ownership — See page 74

1980 *Status Quo?*

AS WE SLIDE NOISELESSLY (more or less) into our 32nd year of publication, we see it as not being too different from other birthdays of the past. You could, for example, take an editorial from one of Sets in Order's 1954 issues and find that in many cases it applies equally well to today's square dancing. "Too many new movements," we were crying back in the days when we had perhaps 100 basics. Today we're closing in on 3,000 terms and we're still issuing the same plea, "slow down." Apparently here there is little change.

As a matter of fact very little has changed for the activity in many respects in the past quarter century. Costs have gone up to be sure — the attendance at National Conventions has tripled and things of that nature have taken place but when it comes to a total number of dancers we seem to be maintaining a *status quo* and, to many of us, standing still is simply not going forward.

One good example of the *status quo* shows up regularly in our mail. It goes something like this: "Ten years ago our club had 10 squares on the average at each of our dances. This year we're dancing in the same hall and we still have 10 squares in spite of the fact that we have sponsored a beginners' class each year for the past ten years, graduating anywhere from 5 to 11 squares each year. That's a total of 72 squares, or 576 new dancers in ten years and still we have only 80 dancers in our club." That's *status quo*, and that's where we all could use some assistance.



About this time each year we establish our directions for the coming twelve months based upon our current concerns and at the moment the following points rate high on the list.

The basic lists must be treated with care. If there's such a thing as a *rules book* for the square dance activity it would be the basics lists. If we are to expect continuous changes, even if only minor, it is likely that in as short a time as five or six years the lists as we knew them a few years ago and even as they are today would become strangers. With the advent of CALLERLAB, an organization which we support, the basics were placed in the hands of committees. As is often the case *change* may be considered a necessary responsibility. While we see the inevitability of changes in the plateaus beyond Mainstream we see only danger in continually altering the Basic, Extended Basic and Mainstream programs to the point where we lose our firm foundation and are totally without a *point of reference*. To drop movements from the basics lists simply because they are not being used at the moment is, we feel, a lame excuse and a dangerous practice.

The length of the learning period must be realistic. There's nothing wrong with a new dancer class that lasts only ten weeks, *as long as the material that is taught does not go beyond the Basic category* (the first 37 on the CL list; the first 50 on our suggested-order-of-teaching). We feel that a major reason for

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dropouts today is too great a hurry in getting the new dancers out of the class and into the club. In no way can the newcomer hope to achieve the point of *automatic reaction*, let alone master the 100 basics that make up Mainstream in so short a time. CALLERLAB has said that forty-one weekly sessions are necessary to cover Mainstream. We would say that this is a minimum figure.

Caller leadership needs to get back to the essentials. While caller-run clubs may not be the popular structure they once were, nevertheless the caller must accept his role as a *leader* in the activity, otherwise the new dancers he instructs as well as the experienced dancers he calls for will sense a missing link in the program. A caller's responsibilities go far beyond simply calling the dances, he must have the courage of his convictions and do what is best for his dancers and consequently what is best for the activity as a whole. He should know when he is calling tips that are *too long* or when his tempo is *too fast*. He should be able to adjust his level of calling at a dance to accommodate the majority of those in attendance. Every caller is in a position to elevate the activity by wise programming, sensible calling and by possessing a positive mental attitude.

The square dance club should be recognized as the center of the activity. Unless a dancer has a "home" in the square dance program he is without one of the strong ties that has helped the activity to grow over the years. The *club* offers individuals an opportunity to share in the responsibilities. It allows friendships to be born and to nurture. It is in the best position to discourage cliques and to put the emphasis back on the joy and friendliness that make up the backbone of the activity.

These represent some of the principles upon which we will base our issues for the coming year. They represent our attack on the *status quo*. We will continue to stress Smooth and Uniform dancing and, underlying everything else, will be our effort to help find ways to retain the largest possible percentage of those who come into this activity. These are our goals for 1980.

SQUARE DANCING

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No

IRON CURTAIN

for
Square
Dancers



Rod Blaylock calls for a square of Georgia dancers at Red Square in the heart of Moscow.

THERE HAVE BEEN MANY phrases and slogans attached to square dancing over the years, all with positive emphases, and perhaps now a new one should be added, "Square dancing bridges national barriers." This past summer The Georgia Square Dance Caravan, 168 strong, visited Russia and Poland. Conceived by Bill and Ruth Starnes, with assistance from Mac and Virginia McDonald and callers, Rod Blaylock and Bob Bennett, the

vision became a reality in an invitation from the two countries.

There to Dance

The American dancers enjoyed the sight-seeing but the group's unique reason for traveling was to dance — and dance they did, with spectacular results. Rod Blaylock writes, "I think both countries were a little stunned at the performances we put on and the reception from the viewers. We had one estimated crowd of 10,000 in a market place in Kroakow. We had 4,000 in an outdoor theatre in Wroclaw. Moscow was a full house in a tremendous ballroom in a hotel. Leningrad and Minsk were in Student Centers and Club houses, packed to capacity. Polish television taped one show."

A Typical Program

Each program started with introductions all which had to be interpreted to the audience, explaining that the dancers represented more than six million square dancers who enjoy the activity as a hobby in the United States.

Next came a Grand March, followed by square dancing. Two rounds, with cueing by Tom and Lib Hubbard, were included at each show and the Clogging Squares, directed by J.C. Jones, took their turn. The shows gener-



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Performing at Ottawa, Poland, dancing for Friendship Ambassadors.



ally lasted about an hour and fifteen minutes.

As a grand finale the audiences were included in a mixer, a simple round and finally were brought into squares. They would dance "Texas Star," "Birdie in the Cage" and other simple routines. The locals caught on quickly to the clogging with a natural feel for the exuberant music and dance steps and they always enjoyed dancing "Cotton Eyed Joe." On several occasions, the Russians and Polish people showed the Americans some of their dancing, including the "fadilta," very much like our two-step but done on one foot at a time.

Appreciation was shown by three levels of accolades used in that part of the world: first, interspersed handclapping; second, handclapping in unison and third, with flowers.

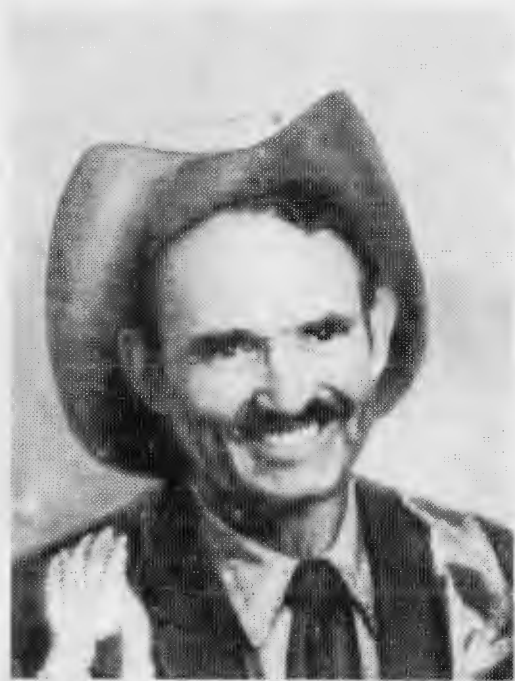
The dancers were often asked for autographs so they came away feeling much like celebrities.

Most important these dancers were true goodwill ambassadors for the United States. They introduced our folk dance into many areas where it had not been seen before and they left behind them a bridge of fellowship and joy leading toward a better understanding of each other.

EDITOR'S NOTE: Our thanks to Frederick Reuter, Rod Blaylock and several others for the pictures and story material on this square dance adventure. We only wish we had more space to give more coverage to this event which evidently left a lasting impression on all who were involved.

The citizens of Krakow, Poland (shown on our cover) were an example of the thousands who watched these American dancers.





Les

Those of you who square danced 25 or 30 years ago will recall the way we danced and the things we danced before the contemporary ways set in; the changes were gradual but they were most significant. No one is in a better position to recall what happened than Les Gotcher. In the fifties Les was a controversial figure in many ways. He dared to change the accepted methods and gathered around him a strong following of admirers who enjoyed the changes that Gotcher brought to the scene.

This month Les shares some recollections of how it was back when the changes started to take place. We'll use our editorial prerogative now and again in adding a thought or two.

— Bob Osgood, Editor

The early days of

HASH

By Les Gotcher, Zephyrhills, Florida

LET ME ASK A QUESTION I have asked myself many times the last few years. It is a question that no one can answer at this point in time, but it certainly does make one wonder a lot. "How far will we go towards producing new movements in square dancing before we move square dancing out of reach of the average dancer?"

Right at the beginning I should hasten to admit that I was a part of the beginning of the whole thing. Away back in the late 40's many callers, including myself, decided that "single visiting" dancing needed something to pep it up. Two out of four couples were almost always standing while the other two couples were doing the routine. While the number one couple was doing the figure with the number two couple, the number three and four couples would be just standing there, and when the number one couple went on and worked with the number three couple, number two and number four couples would be just standing. This was very monotonous to the dancers. Besides this all dances were memorized by the dancers as well as by the callers, and the dancers knew the dance and the call just as well as the caller knew it. If the caller forgot to put some certain thing into the dance, the dancers would do it anyway because this was the way it was supposed to be danced and the dancers knew it.

At that time, one state, Arizona to be exact, put out a book listing the calls that could be used in their state. It gave the entire call that a caller should use and an explanation for each routine, and no caller was allowed to vary from the wording in this book. The book was written, or at least approved, by the Arizona State Square Dancers Association. I am sure that this will not be easy for a lot of you to believe but it is the actual truth. Everything was set and no one dared deviate from the written word. Another caller of that day, Dave Clavner, now deceased, and myself had a hand in breaking this up. Dave and I, and our wives, visited a state festival in Phoenix and we heard about this book. Dave and I had both been asked to attend the festival and to guest call on the program. I remember that Dave called a figure that we used out in California. It was one where the caller called:

**Put the ladies in the center, back to back,
Gents run around the outside track;
Meet your partner, pass her by,
Swing the next gal on the sly
And promenade home.**

Arizona had this same call in their book but it was done differently and each time Dave would call this part the dancers would do another movement entirely different than he was calling. I was standing off the stage watch-

ing and Dave would look at me with a puzzled look each time he came to that part and the dancers would do something different. He would look puzzled and the dancers would look at Dave with a puzzled look on their faces as if to say, "If he doesn't know the dance, why does he do it?" That did it!

After the festival, Dave and I were being entertained by several of the leaders of the area, and we told them what we thought of their book, along with telling them how California was progressing, doing new variations and new breaks and movements that were coming out each week. Dave and I were asked to show them a few of these things, which we did. After that we were invited, for pay, to come over to Phoenix every Sunday afternoon and night for sessions with callers and with dancers. We were teaching all the newer things and we also taught a few new rounds that were becoming popular at that time. This, I might add, was the beginning of the end of pre-arranged square dancing in the state of Arizona.

My Home Club

Before I get too far along with this article, please allow me to go back to the San Fernando Valley where my little club danced every Friday night. There were no records at that time for callers to use so we hired a fiddler and a piano player. The fiddler would play the hoedowns and the piano player would play the chords to them.

One Friday night after doing "Chase the rabbit, chase the squirrel," "Swing old Adam, swing old Eve," "Cage the bird," "Dive for an oyster, dive for the pearl," "The Texas Star," "Sally Gooden" and the other standbys of the day, I sprung it on my club. I told them that I had been thinking of something for several weeks and that this would be as good a time as any to tell them about it. I wanted to get their thoughts on my idea. I explained to them I wanted to do dances where everyone was moving and not have any couples standing watching. I explained to them that in this new idea the dancers would have to listen to the caller because the caller would have the right to call whatever he wanted to call as long as it was something the dancers already knew. I explained that instead of calling number one couple out to the right to do a figure or dance, I would call couples one and three out to their

right and they would both execute the call and that I would not even tell them ahead of time what I was going to call. They would just have to listen to me.

The dancers liked the idea and we tried it calling:

**Couples one and three out to the right
Chase the rabbit, chase the squirrel;
All couples balance home and
everybody swing.
Allemande left
Right and left grand
Promenade home.**

After one and three would lead out to the right and do the call, then do the break, I would have two and four lead to their right and I would have them do something entirely different. At first this was a shocker for the dancers because they had been used to doing the same thing over and over until everyone had worked through it. But they liked it and we decided that we would continue this way every Friday night instead of doing the single visiting dances that we were so used to.

There was one thing we had to deal with. By doing different dances for the heads and sides, we would soon run out of routines to do. Keep in mind that we did not have breaks to go into at that time. We only had figures or pre-arranged dances. I explained this to the dancers and I told them that we would have either to go back to single visiting dancing or that we could go through everything we knew and then start over and go through some of the same dances again. They talked it over and the entire group voted to keep using both couples out to the right at the same time and when we had gone through everything we would just start over again. When I think about it now, I wonder how we ever kept dancers in those days. But they loved square dancing, as they do today, and they stuck right in there.

The dancers asked me that night if there was any way that I could get something new to try now and again and I said that I would check into it and see if I could come up with something. I did check into it, and I did find a way to get new dances and new breaks and basics and the dancers seemed to enjoy it more and more each week. This is why we — and other callers of the time — started doing dances with everyone working and it was called — HASH. (to be continued)

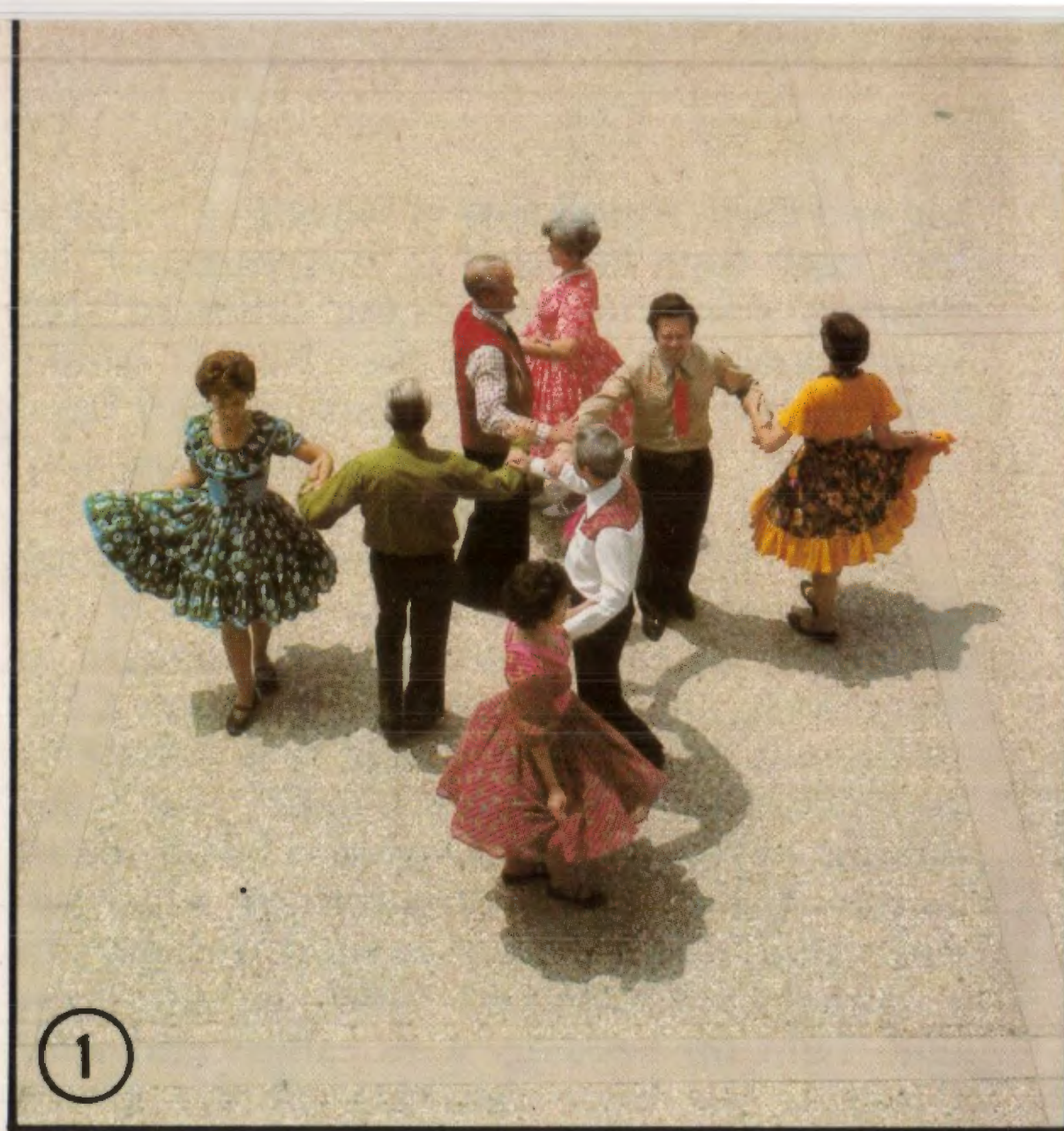
Style Lab

REMAKE THE THAR

WHILE IT'S QUITE POSSIBLE that not everyone reading the LAB this month may aspire to reaching the PLUS TWO plateau, it just may be that anyone who has completed his ten weeks of basics and has mastered the allemande thar star would like to see what can happen — once the thar star has been mastered.

You know, of course, about *shooting the star* and *slipping the clutch* and you've formally met the wrong way thar — all a part of that same basic program. So, chances are you'll be interested in what can happen further to the figure.

We'll get into the thar the simplest way we can by starting from a square and having partners turn by the left forearm until the men have reached the center and made a right hand star (1). Retaining the hold with their partner, the men back up as the ladies move forward.



To execute Remake the Thar the men release the star (2) and turn by the left one quarter (3). At this point there is a momentary alamo style formation. Without a stop, dancers release left armholds and take right forearms with the dancer adjacent to them on the right.

They now turn halfway (4) to another alamo circle. Again, without stopping they release right armholds, give a left to the next adjacent dancer (5) and turn by the left (6) three quarters to form a new thar star (7).

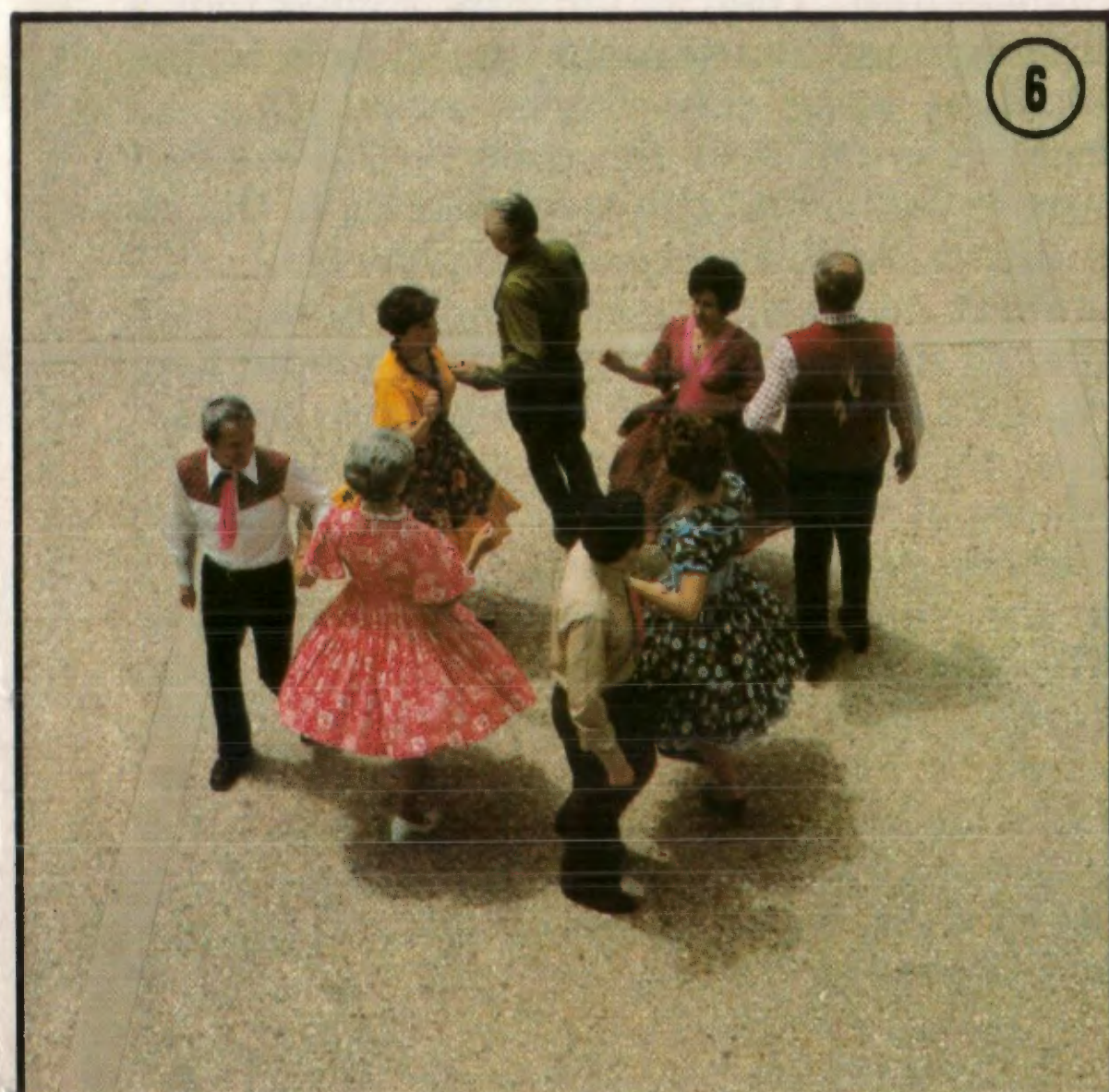




Movements of Square Dancing Handbook we have the following description:

REMAKE THE THAR: From any thar formation, dancers arm turn one-quarter with the adjacent dancer to a momentary alamo circle. They release armholds with the dancer they turned and, with the other arm, turn the next adjacent dancer one-half to another alamo circle. Without stopping they release the armhold at the completion of the one-half turn and, with the other arm, turn the next dancer three-quarters to form another thar.

And here are a few additional suggestions to dancers: *All arm turns work equally around the center of the joined arms of the two dancers. Because there are so many turns here, it is doubly important that the holds are not rough grips and that they are released easily. The first quarter turn comes quickly so stick out your hand and be ready. Alternate arms are used in the turns (R, L, R or L, R, L). This should be a continuous, flowing movement. Original centers become outsiders, outsiders become centers. COUNT: Although busy, the movement takes only 8 steps.*



REPORT from Germany

THERE'S A LOT of square dancing going on these days in Germany — and not just regular club dancing, although there's plenty of that, too. Here are reports from two different clubs on some varied and interesting activities. The first comes from Jerry Gilley, secretary of the Berlin Dancing Bears, and the second report from Deborah McDonough, secretary of the Schweinfurt Die Hards.

Berlin

Would you like to demonstrate the many friendly aspects of square dancing to people of various backgrounds? Would you like to attend a party with Russian, French, British and American guests? Would you like a chance to dance in East Germany? The American members of the Berlin Dancing Bears had all these opportunities fulfilled when we were invited to dance at the annual 4th of July party held by the United States Military Liaison Mission to the Group of Soviet Forces, Germany.



The excitement was high when we arrived at the USMLM Potsdam House in Potsdam, East Germany. Before we danced, there was time to talk with the many people attending, and we were more than a little nervous when we discovered that both American and Soviet generals would be watching us dance. However when we started to dance, it was just the same fun we've always known. Cleve and Missy Cooper, our club callers, took turns, and we heard afterwards that everyone, including the Russians, enjoyed our dancing.

Schweinfurt

Since coming to Schweinfurt, we've danced in some unusual places: the tower of Frankenstein Castle, the huge wine barrel in Heidelberg Castle and around a maypole in

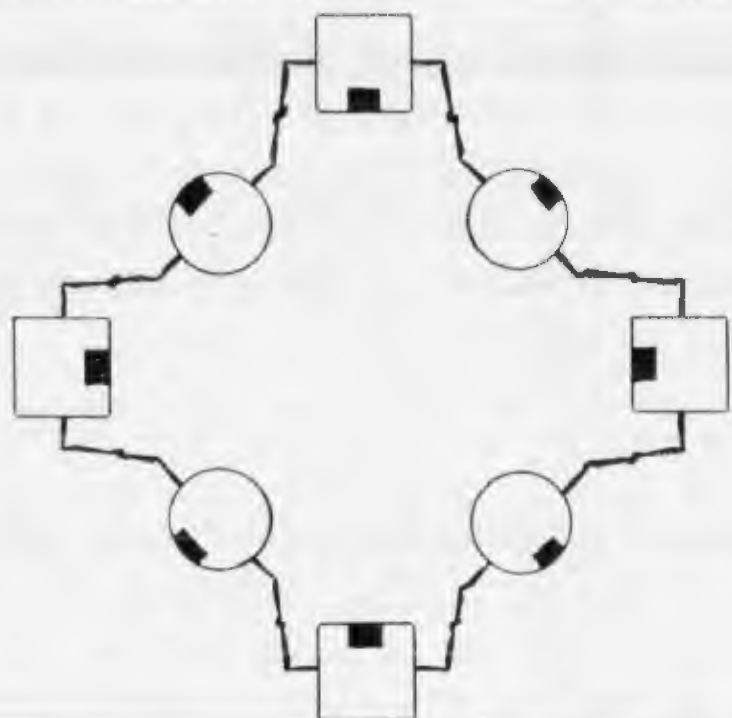


Munich, but on July 7th, we participated in a "first." That day was designated by the city of Schweinfurt as the "day of the child" and this theme added to the universal theme of square dancing produced an Olympiad Hoedown on the artificial turf of Willy-Sachs Stadium in the city. Under the direction of Paul Place, our caller, the day started with a kick-off demonstration square in the market place of Schweinfurt. Then an Olympic runner took a lit torch and ran through the streets to the Stadium some three miles away. Dancers came from all over the country and we had square and round dance workshops in the afternoon. At 7:00 o'clock the dancers, eight abreast, each carrying a flag either from one of the 50 states, Germany or an Olympic flag, paraded in grand march fashion onto the field. The Olympic runner along with the Lord Mayor of Schweinfurt and the Commanding General of the nearby Army Kaserne, jointly lit the torch of youth, friendship and peace. We and our Deutsch folk dancer friends, made a huge ring and sang, "Let's join our hands in friendship." The evening included German folk dancing and our square dancing. It was an event long to be remembered not only for the fun but for the spirit and symbolism behind it.

The Formations of Square Dancing

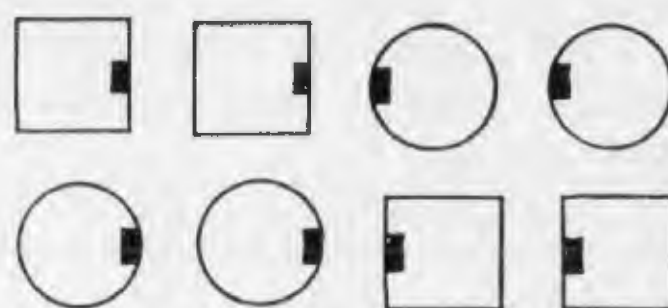
IT WASN'T TOO MANY YEARS ago that the total number of formations used in dancing were limited to squares, stars, circles, lines and grids. Then, as time moved along and we came up with more and more movements, we started to discover additional formations. Today there are said to be as many as fifty — perhaps even more than that. Some time ago Bill Davis came out with a collection of diagrams in his Callers' text and last April at CALLERLAB the list, now slightly updated, became an official part of the language of square dancing. Because not everyone is familiar with what is meant by a 1P 2P line or a Box 1-4 setup on a "Z" formation, we thought it might be helpful to run a series showing each formation both in photographs and in diagrams and, in some instances, when appropriate, describing the pattern, how it is used, how to get into it and how to get out of it. Here's a sample:

FORMATION FOCUS — 17



Alamo Style — a ring of alternate facing dancers (i.e. Allemande left the corner but retain hand holds. Give a right to the next. In this case the men are facing in and the ladies are facing out.)

FORMATION FOCUS — 25



Double Pass Thru — two opposing couples in their home positions facing across the set. The other two couples are situated directly in front of them, (i.e. Heads star thru. or, heads square thru and partner trade.)

Traditional Treasury

By Ed Butenhof

PERHAPS ONE OF THE MOST POPULAR square dances of all time was the Lancers Quadrille. According to L. DeGarmo Brookes in "Modern Dancing — 1866," the Lancers was introduced to America from England in 1825. Edward Ferrero in "The Art of Dancing" written in 1859, described it as a revival of an old dance but a great modern favorite. It is written as a "great favorite" in every American dance book up to Ford's "Good Morning" first printed in 1926.

Quadrilles in general (and many were written in those years) had five parts. The music was matched with the dances and did not necessarily have 32 bars (64 counts) to each sequence as do our modern singing calls and contras. I would like to describe to you now parts 1 and 5 of the Lancers. The sequence is from Brookes (cited above) with the language updated. The style should be one of elegance.

LANCERS QUADRILLE — Part 1 (48 counts)

Head couples forward and back (8)

Forward and turn opposite (two hands) to place (8)

Heads cross over (ones split threes) and U turnback (8)

Repeat, but threes split ones

All face corner and go forward and back (8)

Turn corner (two hands) to place (8)

(Repeat three times with each couple in turn doing the splitting)

If you use 64 count music, you can add a long bow to partner (8) and to corner (8) at the beginning as some later books did.

LANCERS QUADRILLE — Part 5 (96 counts)

Face partner and grand right and left (32)

(This is a long dignified movement. Be sure to go to each corner of the squares, as in a grand square, and not around in a circle. The pull by with partner to the far corner is 4 counts; then face the next and pull by another 4. These 8 counts

bring everyone $\frac{1}{4}$ around the square. 8 more gets everyone to their partner on the opposite side. Continue for 16 more to get back to place.)

First couple promenade around inside and end facing out in home place (16)

(On the last 4 counts, couples two and four wheel in behind to form a column of couples facing the caller)

From column,, the men slide (sashay) (4) to the right behind the ladies while the ladies slide left, all rock forward and back (8)

All slide back (men pass behind again) and rock forward and back (8)

Men promenade around single file to left (ladies to right); when lines meet at the bottom they come back to the top passing left shoulders (16)

(The result is facing lines with the same people at the top but on opposite sides from original positions)

Lines forward and back (8)

Forward again and turn partners (two hands) to place (8)

(Repeat three times so each couple can lead. The columns, of course, will face different directions each time. If you use 64 count music, you can add a 32 count grand square to the above 96 to make 128, two times through)

As a final note, some of the old timers may note a definite resemblance between this figure and a one-time popular singing call, "Marching Through Georgia." The figure also lives on in several currently popular New England quadrilles.

* * *

By the way, thanks to all of you who have written in to say you're enjoying the feature each month. Quite a number of you have mentioned that this is a bit of nostalgia for you and that these were the dances you remember doing a number of years ago. Of equal delight are the letters from newer dancers for whom this is all *something new*.

The pictures on this and the next two pages graphically portray the twirl. You'll read about it on page 15.

Discovery

Here are some helpful tips aimed at class members

Dear New Dancer,

How's it all shaping up? By this time any of you who started class back in September are by now well into the basic plateau of dance movements. You have learned how crucial it is to listen carefully to the caller — it isn't just enough to hear him, the secret lies in *understanding* what he's saying.

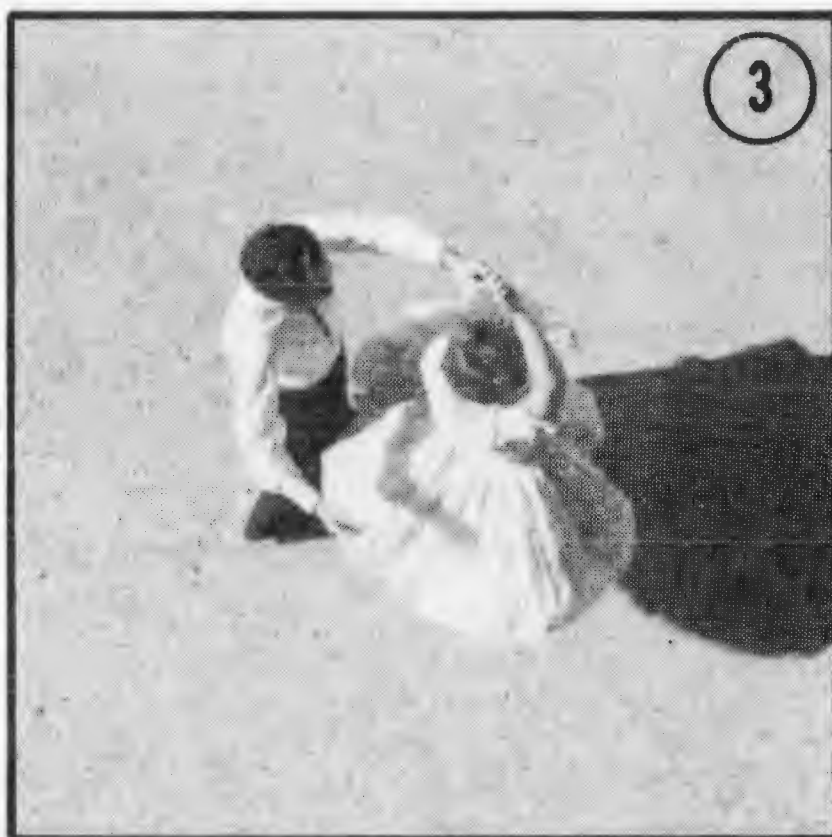
Have you also discovered how necessary it is to allow the caller his "lead time"? The system goes like this — First it takes a certain number of steps to do each basic comfortably and correctly. If you'll look in your Basic Movements Handbook* you'll see that a recommended number of beats are indicated for each movement. The concept is that you'll be taking one step for every beat — in this way you will be *dancing* not just maneuvering



from one call to the next.

Now, say that it takes 8 steps to do a particular movement such as a right and left thru. When you're just about halfway through the movement your caller may call "two ladies chain." That doesn't mean you must stop what you're doing and rush into the next call — no way. Finish the right and left thru, without rushing, then start the next call.

It should never become a race between dancer and caller with the dancer trying to beat the caller before he can get the words out of his mouth. Sometime he's going to fool you and just when you *know* he's going to call an allemande left, he's going to call a grand right and left from a standing start. It's all perfectly legal you know.





How we Dance

Let us talk about an important concept of smooth dancing. We'll call it the *flow theory*. It refers to the style of dancing where one movement blends effortlessly into the next in a continuing, non-stop-and-go sequence. Let's see if we can give you a couple of examples.

Suppose that you are the number one couple and as you are promenading to your home position the caller tells you to go out to the right and circle four with couple two. Instead of stopping at home and squaring up, your movements would blend; you would move past your home position without hesitation and, as you approach that couple on your right, they would anticipate your coming and blend with you into a circle left — *with no stopping*.

As you circle let's suppose that your caller tells you to leave that couple, go on to the next and circle four. You wouldn't break halfway thru the action and scramble over to couple three, leaving couple two to get home as best they could. Instead, you would continue to circle and as you near the completion of the 360° rotation, you would leave couple two in their normal place in the square and simply "flow" on to the third couple and circle four. If you were to continue with this pattern you would complete the circle with couple three, leaving them so that your facing direction carries you on to couple four where your movements blend into another circle of four. When completed, your forward motion carries you on to home to follow the next call.

There's nothing complicated about this but it illustrates an invaluable lesson in square dancing: If you can let yourself be carried effortlessly from one figure to the next and if

the choice of basics used by your caller allows a perfect blending of motion you will be experiencing one of the delights this activity has in store. Couple this with movement to music and timing that allows you to complete one basic, comfortably, before moving on to the next, and you'll have it made. Of course, to make it all work, your caller will be issuing his next calls just two beats or so prior to the completion of your present action.

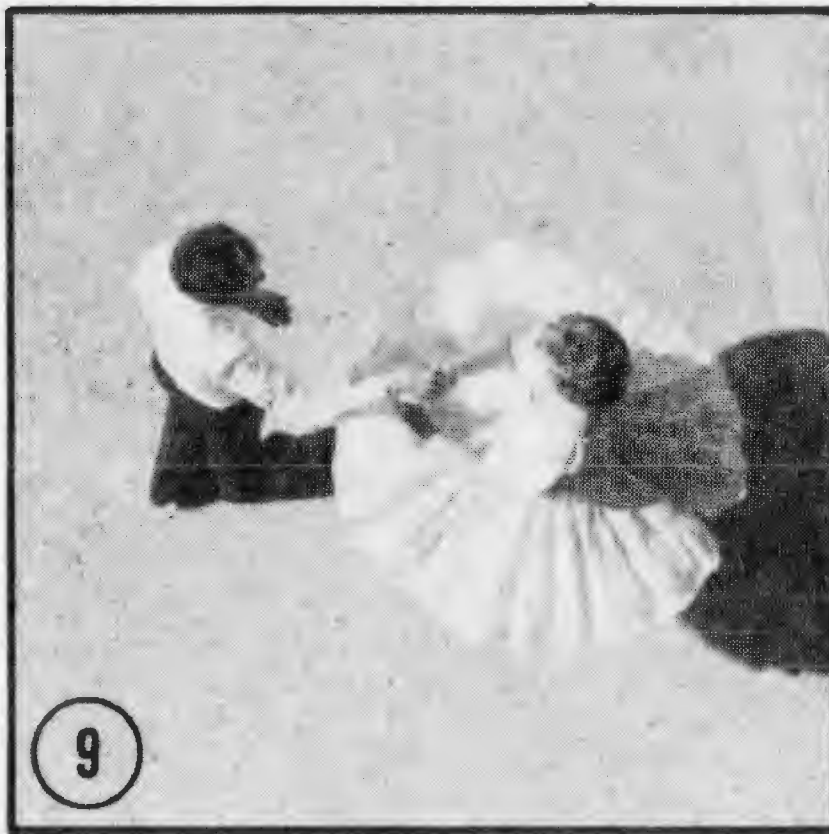
This spirit of blending or dance-action-readiness affects those who are inactive just as much as it does those who are active. For instance, take the simple call

**Head couples pass thru
Separate, go around one
Into the center and pass thru
Split two and around one (etc.)**

Those who are *inactive*, the sides in this case, need to stay in position as the heads move down the center. As the actives separate and go around behind the side couples, the sides would move forward slightly allowing the heads room to go around and cut their traffic pattern by at least a couple of steps. This form of blending may come naturally but is crucial to maintaining a sense of *flow* throughout a pattern.

A high level of dancing ability can be experienced when one is involved only in the very fundamental basics. Learn these lessons of *flow* and *blending* early in the game. Then when you work with ocean wave figures, star figures, patterns like the grand square and even the tougher basics that come later on you will find it easy to blend in and out of them.

If you can break yourself early from stop-and-go dancing and if you can extend or condense some of your actions in order to achieve the art of *flow* and *blending* you'll be on your



way to a fun future in square dancing.

Before you get too far along with your dancing, we do want to touch on *when* and *how* to twirl.

From a swing to a promenade is a logical time. As you are about to complete your swing (1) the man will raise his right arm (2) and aim it in the direction of the promenade. Using the man's hand as a means of security and guidance, the lady will start a right face turn under the arm (2) taking four steps in the process and moving forward with the man and into promenade position. Ladies — remember that your turn-under is gradual, in time with the music. It is not a wild uncontrolled spin. Take short steps and keep your feet well under you allowing a tight base.

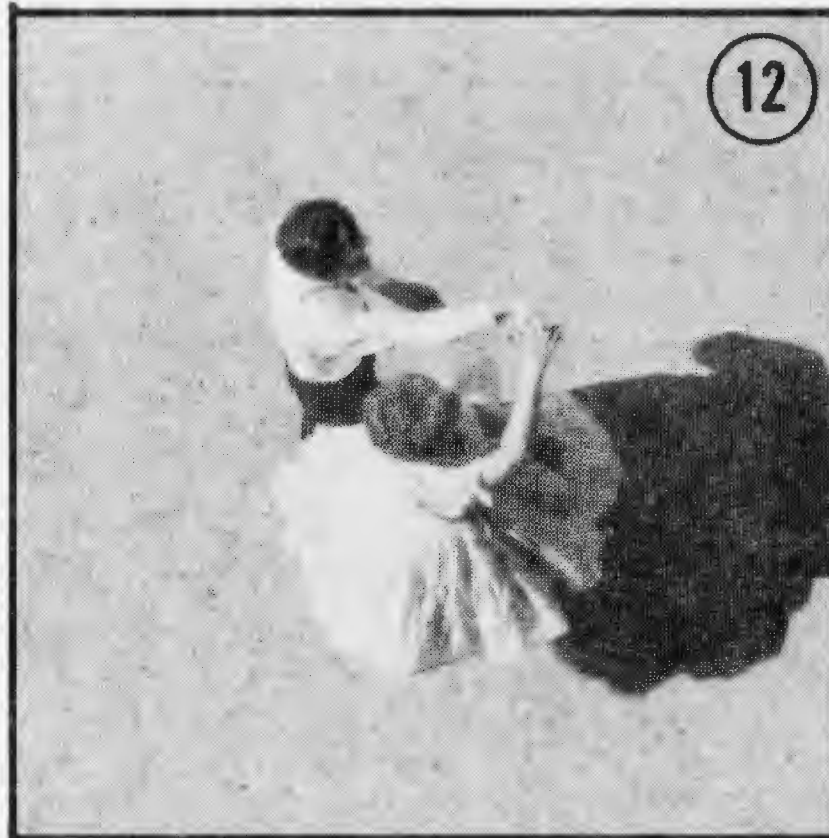
When picking up to a promenade from a right and left grand (5) the man should continue his forward motion without stopping when he reaches the person he will promenade. His raised right hand (6) will again aim

in the direction of the promenade and will offer security (7) for the lady. He will not *churn*, grind or spin her. The lady will have arrested her clockwise direction as she meets the man; then, as she turns under (8) she is moving (9) in the direction of the promenade (10).

In preparing for a twirl at home following a promenade the action will start as the couple reaches the man's corner and, without stopping, he will raise his right arm (11), aim it in the direction of home as the lady moves forward turning right face and under (12). In four short steps she will have turned to face her partner (13). They both acknowledge slightly and then face the center of the square.

We hope you're having a ball as you learn. We'll be back in December with more.

*The Illustrated Basic Movements of Square Dancing (revised June, 1979). Published by The Sets in Order American Square Dance Society, 462 No. Robertson Blvd., Los Angeles, CA 90048. (30c per copy plus postage.)



fashion
feature



Janet Hawkins,
our model
for November



COLOR, ISN'T IT WONDERFUL! Look how it shows off the richness of this square dance dress designed and modeled by Janet Hawkins. The magenta Hawaiian print features a sleeveless bodice. The neckline is high in front, trimmed with a double ruffle, and dips attractively low in the back. The skirt has six gores and is attached at the waistline with tiny pleats. Janet's dress is certainly a party dress, yet note how its elegance comes through choice of fabric and design with no additional trim. And of course the color beautifully sets off her own coloring.

fashion feature

A LOOK BACKWARDS at our models of this past year and an opportunity for us to thank them all once again. Whether it's a dress for a class, club, workshop or festival, these square dance ladies, adept with the designing pen and the sewing needle, offer ideas for you. With our Feature Fashion in color this month, we start a fresh season of dress suggestions. You'll be seeing some new faces and a wide variety of costumes. Copy, adapt, take a neckline here, a sleeve there and design your own. This is just a sample of what's to come.





Would you like to help us gain a new subscriber?

THERE IS ONE WAY that we can reach the thousands of square dancers who are not subscribers — that's through folks like you! If you enjoy your copy of **SQUARE DANCING** magazine each month there's a better-than-average chance that your friends will enjoy it too. If you encourage a person to subscribe we thank you from the bottom of our heart. But, even more than that . . .

. . . if you'll send in a new subscription for a friend we'll send you one of the 1980 premium records with our compliments. Send in two new subscriptions and earn two records, etc. Just be sure to enclose with the name and address of the new subscriber(s) a check to cover the subscription(s), plus your name and address and specify which 1980 premium record you wish.

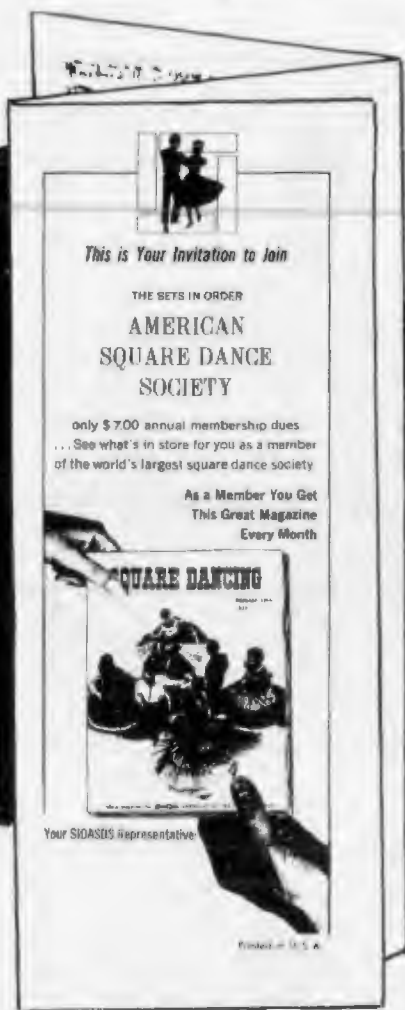


That Extra Push

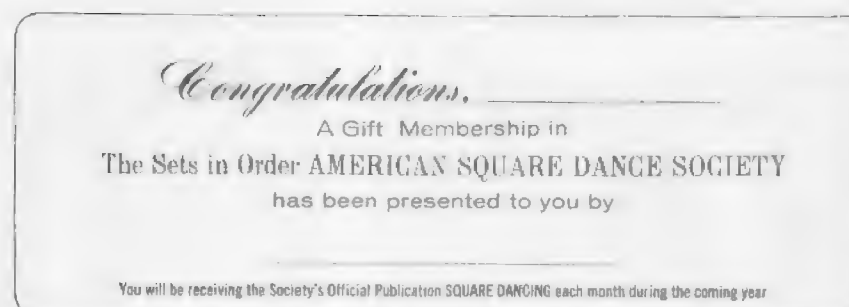
Perhaps you would like to go after the dancers in your class or club and talk them into subscribing. We have two programs — either one can earn you points redeemable for valuable gifts. **ONE** — we will send you a supply of descriptive folders with a place for your identification. Just hand these out. You'll get a credit point for each subscription that comes in.

or **TWO** — Become a *Sales Representative*. You'll get a regular sales book and helpful sales hints and become eligible for special sweepstakes awards in addition to earning regular points.

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Announcing: Your 1980 premium records

This year four outstanding 12" L.P.s each one covering a different plateau of Square Dancing and... a special accompaniment premium for callers.

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY is proud to bring you a brand new concept in sound documentary premium records. This year we have added a special album covering the PLUS ONE and PLUS TWO programs featuring eight outstanding callers (see page 22).

In addition we again feature an album for each of the three plateaus that make up Mainstream. But, to make it *extra* special we present twenty four members of the Square Dance Hall of Fame doing the calling (see next page). Never before has such a steller group been spotlighted on a single series. In a way it's like assembling the dream lineup of callers for your own private festival. Here is a collector's item you will enjoy dancing to and listening to over and over again.

All four of these albums are made available to subscribers of SQUARE DANCING magazine through the courtesy of the callers who contributed their talents and to the recording companies who allowed us to use their hoedown music. We thank them all.

It's easy to get one of these collections. You'll find the information on the next two pages.



1980 Premium Record Shipping Information

The new subscription renewal forms contain a special computerized shipping label which will speed up delivery to subscribers. When you renew for 1980 you may indicate right on the renewal form your selection of premium records. This same pre-printed form will be used as the mailing label for the records you have ordered. Early last summer, SIOASDS set up its own record distribution center. In this way we hope to greatly reduce the time necessary to process your premiums. You can count on an in-transit time of from two to three weeks (or more depending on your location) for the records to reach you once they have been shipped.

1980 A (Black) — The Basic Plateau of Square Dancing



Don Armstrong
Port Richey, FL



Jerry Helt
Cincinnati, OH

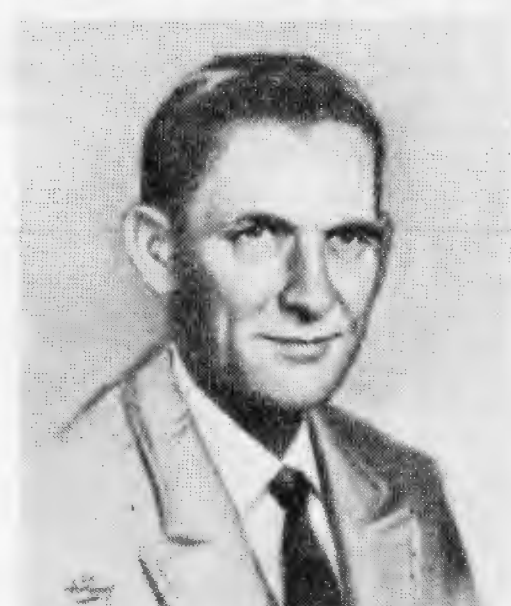


Earl Johnston
Vernon, CN

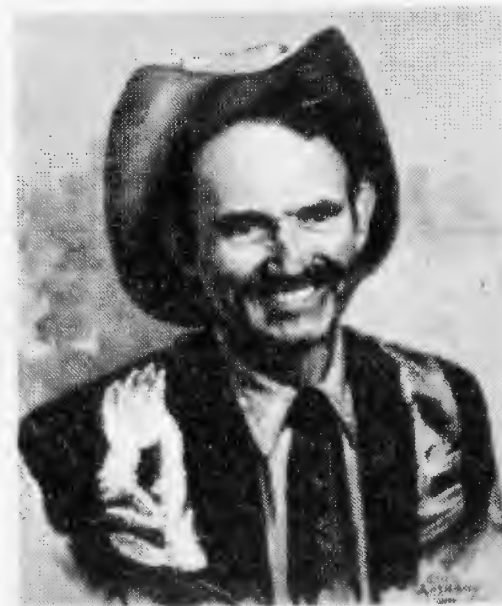


"Jonesy" Jones
Glendale, CA

1980 B (Maroon) — The Extended Basics Plateau of Square Dancing



Ed Gilmore
Yucaipa, CA



Les Gotcher
Zephyr Hills, FL



Bruce Johnson
Santa Barbara, CA



Melton Luttrell
Ft. Worth, TX

1980 C (Blue) — The Mainstream and Experimental Basics of Square Dancing



Al Brundage
Jensen Beach, FL



Marshall Flipppo
Abilene, TX



Cal Golden
Hot Springs, AR



Lee Helsel
Sacramento, CA

HOW TO ORDER YOUR 1980 PREMIUM RECORDS: Two months (approximately) before your current subscription expires you will receive a renewal notice and your 1980 Premium Order Form. Simply fill it out and return it with your check to cover your subscription and the service charge for the records you wish and we'll send you your order just as quickly as it can be processed. Those of you who are already paid-up through December, 1980, have already been sent your 1980 record order forms. (Your expiration date appears on your computerized address label.)



Arnie Kronenberger
Los Angeles, CA



Dick Leger
Bristol, RI



Joe Lewis
Dallas, TX



Bob Page
Fremont, CA



Jim Mayo
Lexington, MA



Ralph Page
Keene, NH



Raymond Smith
Malakoff, TX



Bob Van Antwerp
Stateline, NV



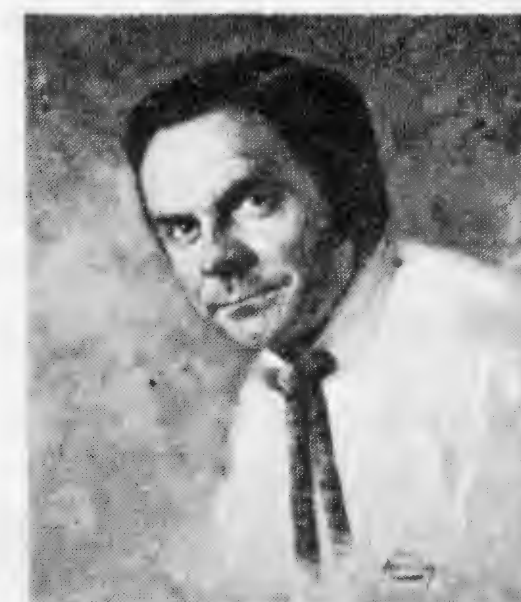
Frank Lane
Estes Park, CO



Johnny LeClair
Mesa, AZ



Bob Osgood
Beverly Hills, CA



Dave Taylor
Naperville, IL

NOTE: If you would not normally get your renewal notice for several months (check your expiration date on the address label of your most recent edition of SQUARE DANCING; your renewal notice and premium order form would normally be mailed to you two months before expiration) and would like to move up your subscription so that you can get your records now, you may send us your next year's renewal (\$8.00 for one year, \$15.00 for two years) and we'll send your premium order form immediately.

1980 D (Red) — The PLUS ONE and PLUS TWO Plateaus of Square Dancing



Don Beck
Stow, MA



Bob Fisk
Mesa, AZ



Ed Foote
Wexford, PA



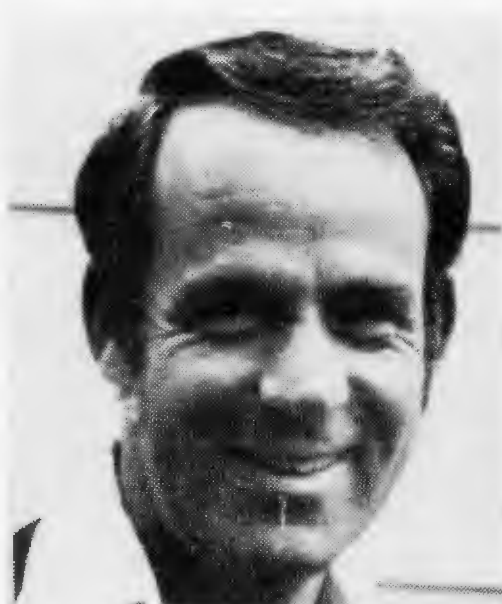
Kip Garvey
Shrewsbury, MA



Dick Houlton
Stockton, CA



John Kaltenthaler
Pocono Pines, PA



Lee Kopman
Wantagh, NY



Jack Lasry
Hollywood, FL

... and For the First Time — the PLUS Movements

UP TO NOW the annual premium documentary in sound records have included the plateaus through Mainstream and the current quarterly selections. This year we have added the next program in the CALLERLAB collection of plateaus. From the many hundreds of excellent callers we have invited eight outstanding leaders to present calls that fall in the PLUS ONE and PLUS TWO plateaus. This may be a “toughy” for some but it will be a good opportunity to practice with some of the fine callers in the activity.

Up Jumped the Devil YAK Time



Old Joe Clark
Blue Mountain Rag

HOEDOWN RECORDS FOR CALLERS

Here are three outstanding time-proven hoedowns, extended to play for five minutes or more. In addition, one side features YAK Time, to help regulate the spare time between tips; no music, but an every-minute reminder that intermission is coming to a close. You'll find these two records immensely valuable.

observations on ADVANCED DANCING

By Ed Foote, Wexford, Pennsylvania

NEW ADVANCED BASIC LIST

Voting was recently completed by CALLERLAB on the Advanced Dancing's Basic Calls List. Five calls were added, one was dropped. Calls added: Grand Swing Thru, Cross Clover and Switch to an Hourglass, Pass and Roll Your Neighbor, Peel and Trail. Call dropped: Wheel and Spread (to be considered applying under "Anything and Spread" — a Plus 2 call).

Two calls were moved within the Advanced program for teaching purposes: Step and Slide — from A-2 to A-1; Single Wheel — from A-1 to A-2.

The new list will be in effect until the next scheduled voting in the summer of 1981.

CALLERLAB's C-1 and C-2 lists have also been recently revised. Copies of these new lists along with the Advanced List may be obtained by sending a self-addressed stamped envelope to the CALLERLAB office or to me.

TRAIL OFF

Definition: A cross peel off action done from starting or completed double pass thru positions, or from columns. From a starting double pass thru position, end in lines facing out; from a completed double pass thru position, end in lines facing in; from columns, end in two-faced lines.

Problem: Dancers may not execute the call smoothly. From starting or completed double pass thru positions, two problems occur: (1) all 4 dancers move at the same time — for this call they should not do so; (2) dancers may collide with partner as each tries to cross in front of the other.

Tip #1: Everyone does *not* move at the same time. The lead two do their cross peel off as the others *hesitate* one or two counts to allow the lead people to get out of the way. Then the others do their cross peel off. The hesitation by the people looking at the backs of the lead dancers is vital for smooth execution.

Tip #2: The right-side person crosses in front of the left-side person in doing the cross peel off. This is the basic rule for any "cross-

ing" call which has the word "trail" attached to it. This avoids both dancers trying to go first or likewise both dancers doing nothing — thinking the other will go first. Remember: Right-side dancer goes first.

Problem: From columns, the action is sloppy. The lead dancers do not know where to stop, and the others do not follow the leader.

Tip #3: The lead dancers, to do their cross peel off, will actually do a split circulate $1\frac{1}{2}$ and spread apart. This means they will end *beside* the other lead dancer, with a gap in the center. Be sure the two lead dancers end beside each other.

Tip #4: Be sure the lead dancers end well apart from each other, to allow sufficient room for the others to step to the center between them.

Tip #5: The other dancers will follow the lead dancer — stay *behind* that person's back. Do not cut this action short. Stay behind the back of the lead dancer until taking the final step forward.

Comment: This call, especially from columns, is very smooth. Do not rush it — allow the call to develop smoothly. Remember: A Trail Off will always end in a line, either all facing the same direction or a two-faced line.

TAKING HANDS

The importance of taking hands quickly after every call has been emphasized repeatedly in this column. However, there is a feature to taking hands of which many dancers are not aware, namely when hands are touching, *elbows must be bent*.

Why? Because one prime reason for taking hands after every call is to keep the square small. If dancers have hands or fingers touching but their arms are fully extended, the set is still too large to function well. If elbows are bent as hands are touched, this brings the dancers in close and keeps the square small.

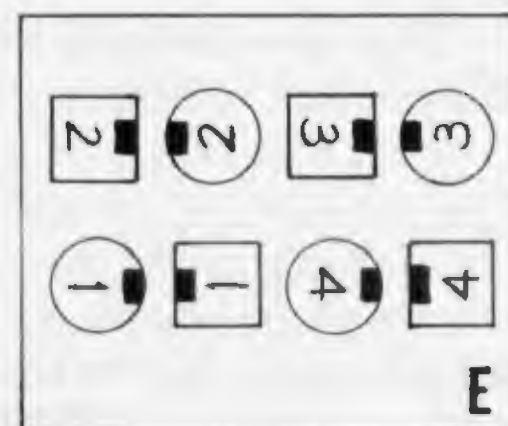
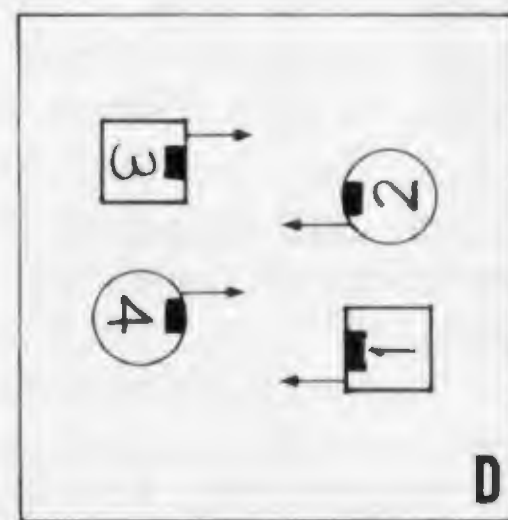
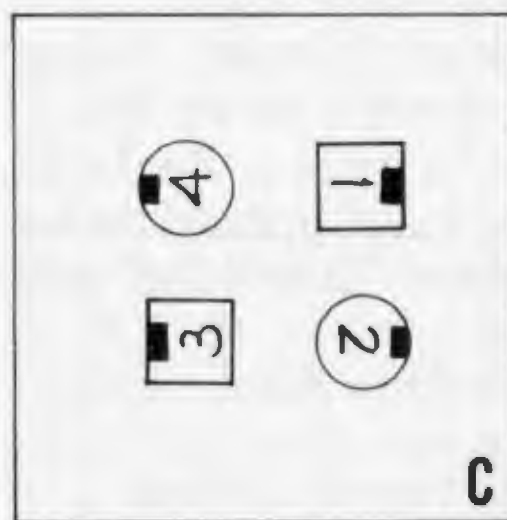
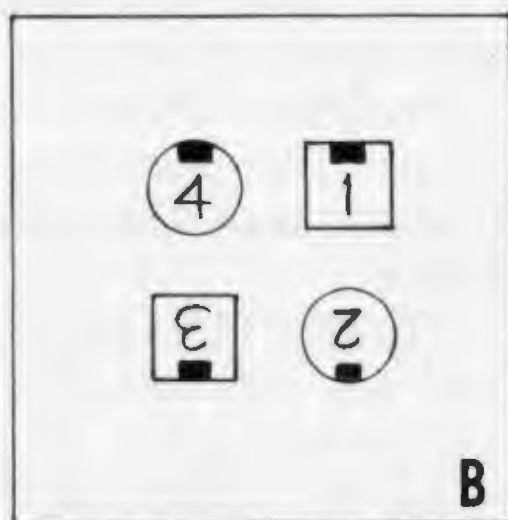
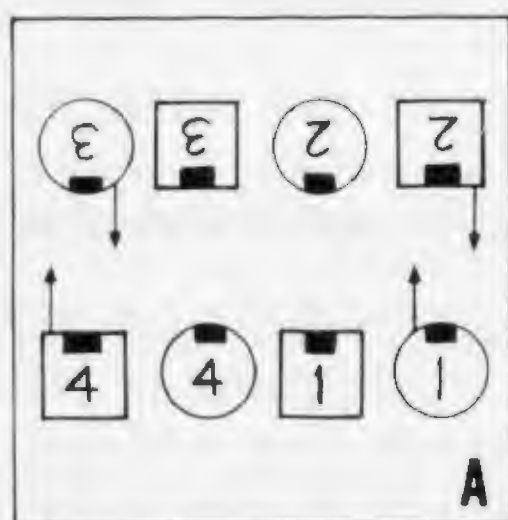
Remember: *Bend the elbow* when taking hands. It may sound humorous, but it is a key to good dancing.

TAKE A GOOD LOOK

a feature for dancers



Do you have trouble with two-part moves like Load the Boat? Then listen to Joe and Barbara.



BARBARA: Think for a minute — are there some basics that, although you know them well, cause you to delay for an instant as you try to remember what to do?

JOE: I have a number of them — none of them difficult basics but ones that make me work a bit harder to remember what I'm supposed to do. Some of these are understandable problems because they may be one of a number of movements that originate from the same set-up, like spin chain thru, spin chain the gears and which all start from parallel ocean waves or coordinate, track II and Two steps at a time which stem from one column formation or another.

BARBARA: I'm not thinking of this type of trap which usually smooths itself out with practice — but more with fairly easy patterns where half the square does one thing and the other half does another and where we have to stop and think for a moment — what part am I?

JOE: This happens to me when I'm in the center of one of two facing lines of four and the caller has us Load the Boat. I can remember that the outsiders pass by 3 as they go around the rim and then face in — but the center portion is elusive.

BARBARA: Recently our caller gave us a code to go by. He told us — when we're

centers it's POTP, pass thru, quarter out, trade and pass thru.

JOE: As just one example — if sides go right and circle to lines, we're set to go (A). Now, following only the centers for the minute and figuring it takes a total of 12 steps so that the outsiders and insiders finish together, we show the center dancers (only) having just passed thru (B), then a quarter out (C), a partner trade (D) and finally a pass thru in the center to end in an eight chain thru formation with the outsiders (E).

BARBARA: One important point here for the centers to remember is that they do *not* start with a slide thru. If they did, in our starting example here (A), the figure would have worked but if there had been four men or four ladies in the center — or, if the four dancers had been reversed, the basic would not have worked. With the pass thru and quarter out it works every time.

The Dancers

Walkthru

A CHANGEABLE CENTERPIECE

By Phyllis Howell

EVERYWHERE WE GO these days we hear the same thing. Prices are sky-rocketing. With this in mind and also hearing various clubs talk about their desire to decorate but to keep the cost down, I got to thinking about what could be done. As they say, "Necessity is the mother of invention." I looked at the materials that were in my supply closet and came up with a table centerpiece that can be used, dismantled and reused. It can be adapted to seasonal themes or to individual club themes with just a little bit of imagination.

Basic Materials

The base of the centerpiece is either a 4"x4½"x1½" or a 4½"x6"x1½" styrofoam block. The circular frame for the mobile is 36" of #4 basket reed. Insert the reed into the sides of the styrofoam block. If the reed does not feel secure, put a small piece of florist clay into the holes before pushing in the reed ends.

Monthly Suggestions

Here are some ideas for different mobiles which can be attached to the top of the circle. Obviously this idea could be expanded by having several identical centerpieces each month.

January: Cut snowflakes from folded paper as you did when you were in grade school. Tie

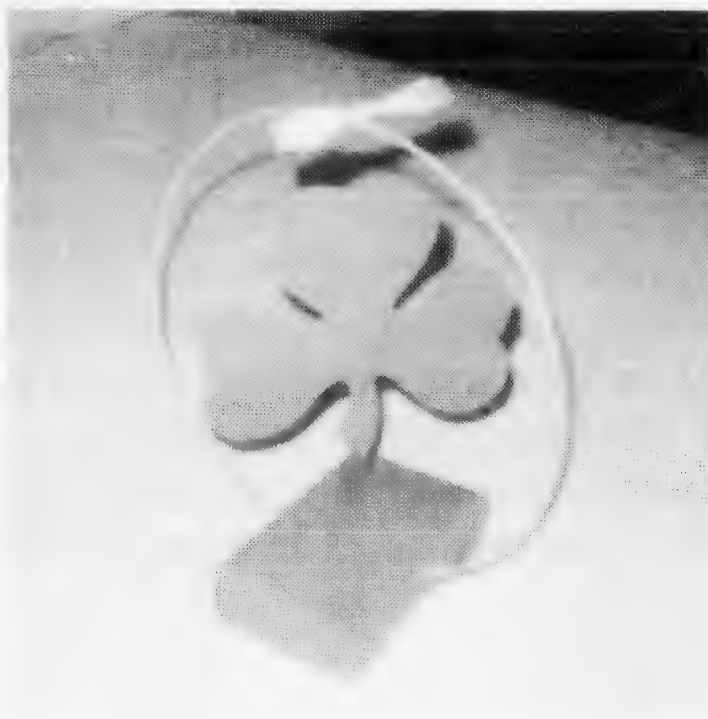
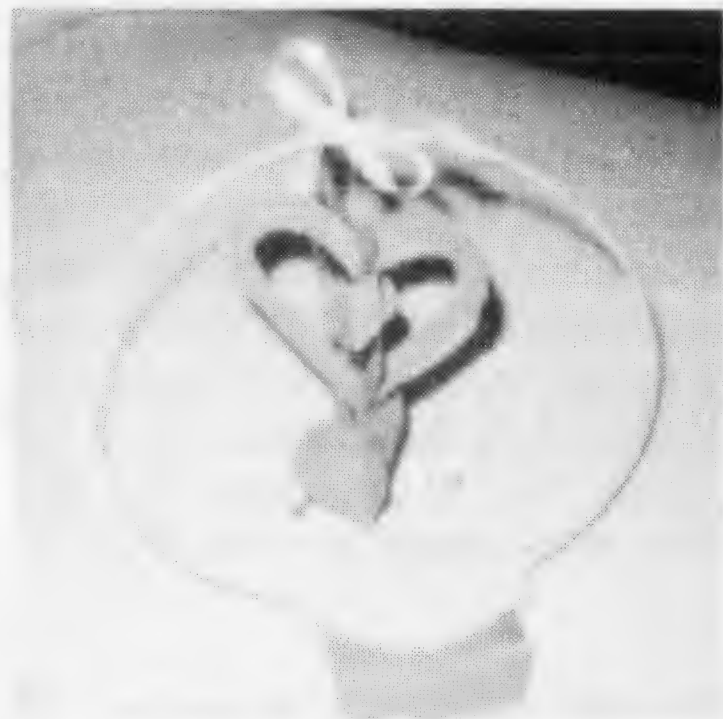
these to the reed with monofilament line or thread. Tie a white bow on the top. Greens cut from your garden can be placed around the base.

February: Cover the base with red construction paper. Pin all materials to the base so they can be removed easily. Pin one white doily on top of the base. Cut two large hearts, the same size, from red construction paper. Fold them in half. Lay one heart flat with the fold toward you. Club along the crease of this fold. Lay string down through the glue. Place the second heart on top with the crease of its fold down. Let these dry. Tie to the reed frame. Or design your own hearts, small and large. Add a bow at the top.

For other months consider such decorations as green paper shamrocks, tissue flowers, paper footballs, fall leaves, pumpkins, Christmas decorations and so on. You'll soon be creating your own individual ideas.

There may be a minimum basic cost for the base(s) originally and perhaps a few cents each month for construction paper, but remember that much of this can be reused and by keeping your eyes open you'll find a variety of material you can recycle to your benefit. It's a centerpiece which is effective at a minimum of expense. Have fun!

The basic frame changes monthly with different mobiles.



The Club Structure

Two different concepts

WITH NO THOUGHT OF COMPARISON but because it is interesting as well as vital to understand that a variety of square dance clubs make up this activity, here is a look at two different types of club operation. Both have their place; both serve a need; both are individually unique.

Bama Rambler Square Dance Club

The Bama Ramblers Club was formed 15 years ago in Huntsville, Alabama. It is an intermediate level square dance group. In addition to its regular dances, the members join together to dance and earn fun badges, to visit other clubs, to put on demonstrations at hospitals, to promote square dancing on television or in public and to enjoy camp-outs together under the banner of the Bama Campers.

The affairs of the club are managed by a Board of Directors, elected by the membership. Income is mainly from quarterly dues and two annual special dances. In addition to the regular club caller, a guest caller calls once a month. The club sends out a periodic newsletter, maintains a club bulletin board and gives weekly announcements at dances to keep its members informed of its activities. A yearly beginners' class is sponsored. The club also actively participates in the Alabama Square and Round Dance Association as well as the North Alabama Square and Round Dance Association.

The duties of the club officers are listed in a thoroughly detailed outline. In addition each officer is provided with a mimeographed "calendar" of his monthly responsibilities. This provides an orderly turnover of officers with little chance for anything to be left undone, and also provides current officers with a list of what needs to be accomplished. Officers covered in the outline include the president, vice-president, past-president, secretary,

treasurer, social director, MASRDA delegate and caller.

As an example, take a look at a portion of the secretary's calendar (remember this is separate from the secretary's list of duties):

Every month: Prepare for, attend and participate at each Board of Directors' meeting. Attend all club and special square dance functions. Prepare and submit input to the TELSTAR Newsletter. Prepare and distribute minutes of all club meetings.

January: Prepare and distribute new club roster. Prepare notification of newly elected officers for ASARDA, NASRDA, TELSTAR and Dance Facility.

February: Prepare letter of offer to caller for Fall dance.

April: Display club library (books, magazines, periodicals) at club function.

May: Reproduce sufficient ballot blanks for June election.

And as a sample of one of the lists of responsibilities outlined for each officer, look at these for the president (in edited form): Preside over all meetings; conduct the business of the club; appoint committees; support area and state square dance organizations; attend each club function (be sure facilities are open and ready); set an example for others to include dress, badge, promptness, enthusiasm, knowledge of square dance community activities; supervise activities of other club officers.

One might feel that with this much attention being given to procedure the fun of the group might be overlooked. Not so when one finds that the Bama Ramblers are involved in so many enjoyable activities and have been dancing successfully for so many years. The Bama Ramblers believe their success is dependent on the participation of all the members and so strive for as complete participation as possible in all the club functions. As they tell new members, "Welcome, you do not belong to the club; it belongs to you."



Promotional
Flyer

Carefree Squares

Just this year a new club came into existence in San Diego, California. Dubbed the Carefree Square Dance Club, its founders, Lillian and Dallas Tinning, had looked around them and felt that an alternative to an organized club structure was needed.

The club has no duties, no committees, no refreshments (other than beverages), no visitations. It dances the CALLERLAB Mainstream level with two square dancer rounds cued between tips, and has all guest callers. At present the club dances about six squares from 7:30 to 9:30, twice a month on Friday nights.

During this formation of the group, the Tinnings sent an open letter to square dancers in their area explaining the theory of the group. It was aimed at those who did not have more time to devote to the activity; to those who after leaving class did not yet feel comfortable in club dancing; to those drop-outs who wanted a place to return to a level they could participate in; to those who wanted to enjoy fairly uncomplicated, comfortable dancing.

They offered "fun" which they defined as going smoothly through a dance, good music, good rhythm and callers with the skill to combine Mainstream calls in interesting ways.

The Tinnings proposed to underwrite the club until it was on its feet at which time they would be reimbursed for their expenses. The club is currently financially sound.

An advance membership donation of \$20.00 provides a couple with badges, en-

trance to six dances to be used within one year and free admission to certain members-only parties. Regular donation at the door is \$3.00 a couple. Anytime the club's treasury reaches a surplus, a reduction of admission is promised.

The group has become a member of the Associated Square Dancers Association primarily to take advantage of its insurance. The club by-laws maintain that an election will be held each spring for (1) a President/Manager who will take care of all the business of running the club and will be reimbursed for any expenses he incurs for club business, and (2) a Representative to send to the association meetings. Membership is open to any couples who are capable of dancing the Mainstream level.

The Tinnings feel they are offering a place for people to dance who might otherwise be lost to the activity and also feel that it is quite possible that as people continue to dance and firm up new friendships, some of them may choose to gradually move into further dance involvement.

BADGE OF THE MONTH

BLUE RIDGE TWIRLERS



WINCHESTER, VIRGINIA

JANE DOE

A vintage club some 19 years old decided to keep its same name and same friendly approach to square dancing, but to change its badge. The Blue Ridge Twirlers located in Winchester, Virginia, dance in the shadows of the historic Blue Ridge Mountains. Their new white badge includes a blue outline of the mountains with a pair of silver dancers in the foreground.

Dancing the first and third Friday, September through April, the club is an open dance and visitors are welcome.

EXPERIMENTAL NOTES

AS AN EXPERIMENT for the next few issues we would like to answer a number of requests from readers who would like to see the definitions of some of the new movements currently being used in workshops across the country. Because our policy is to follow closely the suggestions made by CALLERLAB for new material, we do not endorse or recommend any of these movements nor do we suggest they be used in any other than workshop groups where the dancers are already well grounded on their mainstream basics and quarterly selections. Our Workshop editor, Ted Wegener, will be putting these experimental hot lines together for us. If you enjoy them, please let us know.

Squeeze Away

Side by side columns of four. Center dancers trade and spread. Original leader in each column folds behind adjacent dancer. Each column of two advances a short distance (2-3 steps) to form two faced lines with waiting spreaders. Possible to use with any formation having identifiable ends and centers.

Load the Windmill

Facing lines of four. Ends circulate twice and touch 1/4 with the one they meet. Original centers swing thru and cast off 3/4. Ends in columns.

Trade Off

Normal columns. Leaders in each box of four (ladies) peel off. Trailers (men) step slightly forward and trade with each other. Ends in left handed waves.

Important — There'll be some changes made.

(1) As an aid in being more helpful in our record reviews section we have increased the star ratings to five. Starting this issue you will note the ratings in the following manner: ☆ Below Average, ☆☆ Average, ☆☆☆ Above Average, ☆☆☆☆ Exceptional, ☆☆☆☆☆ Outstanding.

(2) While it is no longer "news" to anyone, costs seem to be spiralling at such a rate that it is difficult to maintain a firm cost structure in producing a magazine. Without going into details on the increase in second class postage and several increases in paper, printing etc., we'll merely note here that our rates have now gone up to \$8 a year, \$15 for two years, single copy rate \$1.00.

(3) When it comes to "changes" where the magazine's editorial policy is concerned we can promise you more in the way of guidelines and "help" articles during the coming year.



Performing at a retirement home.

These "Rounds" really get around

SANTA BARBARA is the home of Mission Rounds, a round dance club of many years which meets the third Sunday of each month for a party dance. A monthly newsletter advises members of club news, future plans and prints the program of the upcoming dance. Home cuers and teachers are Roy and Phyllis Stier and guest cuers are invited periodically. All levels of dances are enjoyed, requests are welcomed and some 50 dancers participate in each get-together.

Within the club is a nucleus of dedicated couples who devote one Saturday afternoon every two months to entertain shut-ins. A 45-minute demonstration includes some 10 dances which are done without cues. Dances

are selected for lively and cheerful music such as "I Wanta Quickstep" or ones with showy action like "Spaghetti Rag." The group calls itself the H₂O dancers, meaning Happiness to Others. The number of couples varies; at present nine participate.

Modus Operandi

When new dances are added to their repertoire, the parent club, the Mission Rounds, includes these dances at its regular meeting so the H₂O group can have added practice. In addition, one week before each demonstration, the small group gets together for a run (or should we say dance) through.

Two couples coordinate the performances. Taking the local telephone book, they call dif-

H₂O dancers



ferent centers to see if they would be amenable to some outside, free entertainment. Most are delighted to learn of a group offering its talents. After a contact has been made, Margaret Johnston, one of the H₂O coordinators visits the facility to check out the room, sound needs and parking and to finalize a date and time.

The program has been given at hospitals, convalescent homes and retirement homes. Most of the time the audience is ambulatory. Occasionally patients are brought in wheelchairs or in beds. Generally there is an immediate response from the audience, but on one occasion the dancers reported little physical response because the patients were unable to make much. Later the group learned its performance was the "topic of conversation"

for weeks afterwards.

The dancers are attired in colorful white and royal blue costumes. They have learned to use as much direct eye contact with their audience as possible so the dances become more personal. Many institutions have brought them back for repeat performances.

Notes from various facilities visited have included such warm remarks as, "Thank you for your inspirational entertainment . . . It meant so much that you came especially for us . . . We certainly hope you schedule another performance . . . You will never know what pleasure you gave . . . It really made our day complete."

Obviously the activity provides a tremendous satisfaction on both sides. What a lovely way to share round dancing expertise.



Glenn and Rosie King – Prescott, Arizona

GLENN KING AND ROSIE CONRADT had their first look at round dancing in January, 1969, at Earp, California. Both knew immediately that this was something they wanted to learn. Since there was no round dancing in their home town of Prescott they traveled to Earp twice a month to attend classes taught by Clarence and Mary Dedmond.

When they had learned a dance Glenn would order the record and work with it. Pretty soon several other couples caught the round dance enthusiasm and joined in. Glenn and Rosie would journey to festivals and workshops whenever possible to learn more and more about rounds.

In August, 1974, they arranged with the director of Yavapai Community College to start a round dance beginner class thru the retirement program of the college. The nucleus group presented a Sunday matinee dance and over 60 couples from around the State attended.

The college classes started the next week and have continued ever since. By 1975 they

became a club named Prescott Two Steppers. There are now three levels of classes under the club sponsorship and in the fall of 1978 a National Carousels group was started.

Glenn's and Rosie's one try at choreography, "My Josephine," was in the Top Ten for two months.

The first Arizona State Round Dance Festival was held in mile-high Prescott in the spring of 1976 with Glenn and Rosie as chairmen. They filled this post again in 1978. They have taught and cued rounds for several festivals in Arizona and in California.

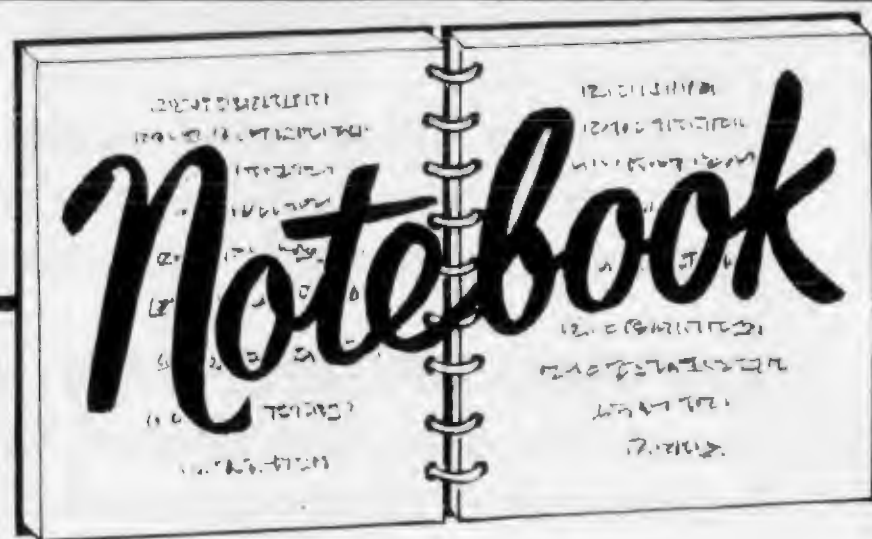
Besides the classes, Glenn cues for Prescott Two Steppers at their Wednesday night dances. During the summer the club dances on the Court House Plaza as part of the city's Parks and Recreation Department summer program. They participate in the annual 4th of July parade with dancers on a float. They also perform periodically for the Arizona Pioneers State Retirement Home, all as part of a community service effort.

In 1978 Glenn and Rosie felt it was time to change King-Conradt to Mr. and Mrs. King and were married on September 30 in the First Congregational Church in Prescott. Many dancers came to take part in this happy occasion, including all of the original members of the Two Steppers from 'way back in 1969 when it all started and who still dance together.

When they are not round dancing, the Kings square dance, go boating and take their travel trailer to festivals and on vacation.

– Submitted by Phil and Virginia Hauge

The CALLERS



Callers Note Services

IT IS ESTIMATED THAT there are 9,000 callers actively engaged in square dancing today. It's fairly safe to assume that the majority of these men and women depend on outside sources for their dance material. While a number of books featuring dances have been published over the years, the ever-changing scene of contemporary square dancing requires a more fluid method of getting material out to those who need it. It is true that many callers lean heavily on sight calling and a creative imagination but we sense that a relatively small percentage have the ability to construct good, workable, smooth choreography. For this reason some of those who have this talent devote a portion of their busy lives in making dance material available to others.

Area and internationally circulated magazines devote considerable space to dances, drill material and singing calls. This publication, for example, presents no fewer than 500 different dances and drills every year. It is evident that as long as this need for material exists there will be methods of disseminating it to the public.

One key source of material is through the network of callers' note services that are available to potential subscribers. No fewer than 12 of these publications exist, edited most generally by individuals gifted in the creation of choreography and with an insight into what may or may not go over with the dancing public. A study of a number of the newsletters discloses a certain similarity in formats. Most appear to be 8½"x 11" in size. Formats vary from very basic mimeographing to extremely sophisticated layouts, utilizing professional typesetting and offset lithography.

The significance of the publications, however, rests in their stated purpose and content. A number of the collections are well thought out works of one or more authors. Some take the stand that their readers want to at least *see* everything that comes out so the definitions, along with some drills, are included. Others treat the contents with a strong editorial approach stressing those creations that seem to best meet certain criteria of good choreography while by-passing others that show little justification for their existence. Some of the sheets appear to be a collection of anything and everything that comes out.

A few of these news sheets use illustrations — usually square and circle diagrams to help the caller better visualize the action. Others use graphs or other means of presentation which the publishers have created. The activity today leans heavily on this phase of communications between its callers and leaders and to their credit some of the services project a serious sensitivity to the perpetuation of square dancing. In a number of issues a strong ethical sense

of responsibility is evident and doubtless this concern is reflected by the readers.

We have selected at random a few of the current note services in hopes that, if you feel any of them might be helpful to you, you will avail yourself of the opportunity to look them over and possibly even subscribe.

CHOREO BREAKDOWN (*published around the 10th of each month*) These notes are directed toward the average caller and generally feature an equal balance of Mainstream and Plus One/Plus Two material. The definitions of all new experimental movements received by deadline are included in each issue. Of these one or two are covered as "feature" moves and are carefully labeled as being "experimental." A popular feature is the "Sight Caller's Notebook" which contains training material of particular interest to sight callers and to those just learning to sight call. Considerable attention is also given the module caller (zeros, equivalents, conversions, get-outs, etc.) Editor is Bill Peters and sample copies of Choreo Breakdown may be obtained by writing Bill at 5046 Amondo Drive, San Jose, California 95129. Subscription cost: \$16.50 per year.

MAINSTREAM FLOW (*monthly*) As the name implies this series concentrates on the Mainstream of square dancing as designated by CALLERLAB, including the quarterly selections. It is designed for the Mainstream club caller and includes teaching hints, trouble spots, zeros and equivalents. Routines and singing calls for spotlighted basics or Quarterly Selections are included in each issue. The editor/publisher is Gene Trimmer who often takes an in-depth look at one or two basics in order to explore their versatility. The purpose is to provide material for more interesting and varied choreography with the CALLERLAB lists and to help callers become better teachers of the basics. Mainstream Flow is a baby in the ranks of Caller's notes making its bow to the public last July. Gene will be glad to send you a sample copy so you can see for yourself the progress it is making. Write to him at 103 Rosewood, Paragould, Arkansas 72450. Yearly cost of the publication is \$14.00.

NEWS 'n NOTES (*published monthly*) This publication evaluates and rates the new movements and gives reasons why many movements are uncomfortable, unnecessary or in other ways unusable. The goal of the editors has been to help guard against poor choreography and inappropriate titling. Originating editors are Earl Johnston and Al Brundage with Deuce Williams and Ed Foote serving as writer-choreographers. The various issues include discussion on the basics of all levels by the various editors, new calls, and a special "Pick of the Discs" record review section which comments on the new releases, sometimes interjecting a suggestion or two where the reviewer feels an awkward spot might be made more comfortable. For those wishing more advanced material, an Advanced Supplement is available. Cost: Monthly News 'n Notes (only) \$16.50 per year. Advanced Supplement (only) \$16.50 per year. Both the Notes and the Advanced Supplement \$25.00 per year. (As a courtesy to SQUARE DANCING magazine readers, a sample copy will be mailed free to any non-subscribers). Address: c/o Earl Johnston, P.O. Box 2223, Vernon, Connecticut 06066.

NOTES FOR CALLERS (*monthly*) Jack Lasry originated and edits these notes which cover the basics from Mainstream through Plus Two. Special sections cover basic choreography, Teaching Hints, and Smooth Choreography. When appropriate the notes include selected experimentals and these it comments upon with great care. An Advanced Supplement covering Advanced One and Two is also available and includes selected experimentals for the advanced dancers. At the present time there are more than 1300 subscribers to this service. Subscription cost: \$15.50 per year for Notes for Callers. \$8.00 additional for the Advanced Supplement. A sample will be sent upon request. Write to Jack Lasry, 1513 North 46th Avenue, Hollywood, Florida 33021.

SCVSDCA CALLER'S NOTE SERVICE (*published bimonthly*) In case you're wondering, that's the Santa Clara Valley Square Dance Callers Association and Bill Davis serves as publisher. The service defines *all* the new movements that come out and several are reviewed in greater depth in each issue. Choreography is presented in modular form especially directed to the sight caller. Each CALLERLAB Quarterly Selection is presented and analyzed in depth. Mainstream basics are reviewed periodically and an Advanced page analyzes one call from the CALLERLAB Advanced list in every issue. Sample copies are sent out on request to those sending a self-addressed envelope with 28c postage. Subscription rate is \$20 per year including liability insurance — \$12 per year without insurance. Equipment insurance is available if the \$20 per year rate is selected. Write to: 1359 Belleville, Sunnyvale, California 94087.

SQUARE DANCE DIGEST SERVICE (*published monthly*) Now in its sixth year, the Digest is designed as a help to callers at all degrees of experience and at all of the various plateaus. Primarily, however, it is aimed at those callers who do little sight calling or who use sight calling as a regular but limited part of their overall calling plan. Divided into interest sections the caller is able to work with the popular new basics with a minimum of time and effort. All figures used in the Digest are dance checked for smoothness and accuracy before being put into print. Edited and published by John and Evelyn Strong, 750 Inglewood Street, Salinas, California 93901. Price: \$14 per year (Overseas postage extra). Sample copy sent upon request (enclose 15c stamp).

SUPPLEMENTAL NOTES (*published six times a year*) This service is designed to provide a caller with choreography, suggestions and ideas to help him add variety to his calling at the Mainstream level. While other publications may feature the experimentals, this series concentrates on offering material supplemental to the Mainstream list with the goal of providing a greater depth of variety. Trent Keith is the author, editor and publisher and the cost of a one year subscription (six issues) is \$5.50. The address is 3510 Denver Street, Memphis, Tennessee 38127.

THE SQUARE DANCE CALLERS ASSOCIATION OF SOUTHERN CALIFORNIA (*monthly*) If memory serves us correctly these notes started out originally to disseminate the dances and drills that were presented at the

monthly meetings of the association. Over the years the service has expanded to the point where it now uses all material that is sent to the editor during the course of each month. The stated purpose of the notes is to provide a well-rounded service that includes something for each level of dancing. Its range is from the basics all the way through Advanced Two and each issue includes one or two of the more interesting "new" figures as well as the cues for the "easy" round of the month. Editor and Executive Secretary of the Association is Bill Kramer, P.O. Box 33306, Granada Hills, California 91344. Cost of the notes is \$20.50 per year which includes both the notes and the General Liability Insurance. (For more information on this write the editor.)

TORONTO AND DISTRICT SQUARE DANCE ASSOCIATION WORKSHOP NOTES (*published nine months out of the year – none issued in June, July and August*)

This is an association project. The members who are close enough to attend take part in a monthly workshop and go through all of the new moves taken from four of the major note services. Those participating then vote on each of the movements as to its worth, dance-wise and on its choreography. Through a process of eliminating all of the awkward and otherwise bad movements they arrive at a *suggested move of the month*. All of this is reflected in the notes. The notes are aimed at all degrees of caller-ability and caller-interest, ranging from easy material up through Advanced Two. In addition the notes touch on APD material, include a square dancer's round of the month and a monthly experimental report on the new moves explaining why some were not selected and how they fared in the voting. Top all of that with occasional caller-education pages on such subjects as How to Run a One Night Stand, How to Teach Rounds, etc. A complimentary copy of the notes is available by writing to the editor, Lloyd Priest, 30 Kingswell Cres., Scarborough, Ontario, Canada M1L 3E1. Cost: \$9 in Canada and \$11 elsewhere.

MIKE AND MONITOR (*temporarily in suspension*) Like a number of other fine caller note services this series of caller notes published by the National Capital Area Square Dance Leaders Association is not at present in publication. We salute them all, including the Jay King Note service, the Willard Orlich Notes (which we hear rumored has been started up again by another editor) and Nate's Notes (put out for some time by Nate Bliss, then in San Bernardino, California). Several others come to mind but those listed here have all been checked out by press time.



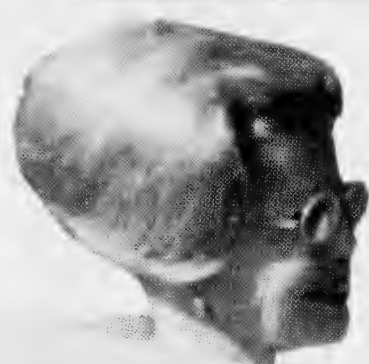
If we have failed to review your note service, please forgive and send us the information that we've listed on these other publications and we'll try to include a review soon.

Undoubtedly, in time there will be other note services, possibly some that pick up the ball on a Ltd. (limited) Basics Program, perhaps one on contras and maybe even one covering traditional square dancing. To be sure, no note service will last long if it accomplishes little, while those that prove to be essential may go on for ever and ever.

LADIES ON THE SQUARE

A REVERSIBLE SHAWL

By Nell Eblen, Wichita Falls, Texas



Nell models the shawl
by displaying its width.

THIS TRIANGULAR SHAWL is a joy to make since the hook is size Q (I dub this, works Quickly), and uses only the single crochet stitch. A beginner as well as an experienced crocheter will find it very easy to make.

By using two different colors of yarn, the shawl becomes reversible and thus can be worn with many square dance dresses. Choose your favorite colors to work with. The shawl shown with this article was made with one side yellow and one side orange.

Because of its doubleness, the shawl has a great deal of warmth, yet still maintains a certain amount of openness.

One word of caution: Be careful to crochet through only two loops (one of each color) and *not* three loops.

Each row is cut and tied off. Because of this, the variations of color are endless. You can even use up your odds and ends of wool and make a shawl in a variety of interesting stripes.

The same stitch and back-to-back design can be adapted for a variety of articles: afghans, place mats, hot pads (use rug yarn for these) or cap and scarf sets.

Materials Needed

2 skeins of each color, 4 ply 4 oz.

Size Q plastic hook (approximately size 12)

Directions

Row 1: (With color A) Chain, approximately 60 inches, or whatever length you desire. Larger sizes would require top edge to be longer. Cut and tie.

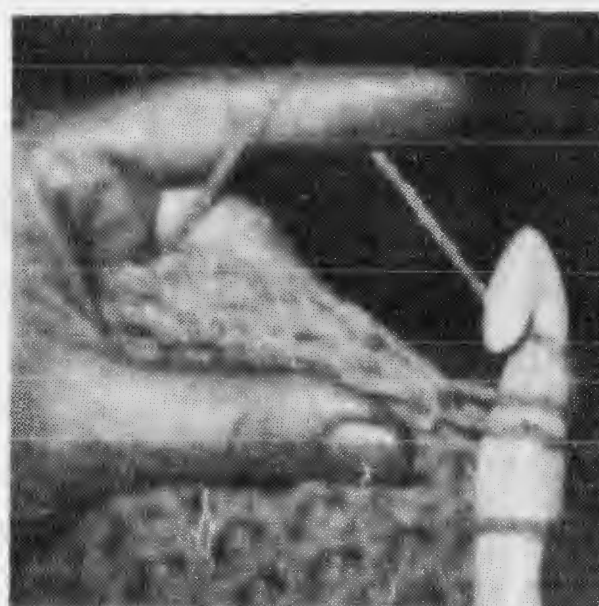
Row 2: (With Color B) Make a slip knot or loop and put on hook. Turn the chain and work from the end that was cut and tied off. Single crochet in each chain using only one loop of the chain. Cut and tie. Turn work.

Row 3: Make slip knot each beginning of same color facing you. If color A is facing, use color A (as in this row). Single crochet in each loop crocheting through color A and one of color B. Pick up one loop of each color and crochet through with single crochet stitch. (See close up photo.)

Row 4: Crochet all succeeding rows in same manner as row 3.

Decrease or omit one stitch at beginning and end of every row after third row. If a larger size shawl is desired, it is advisable to alternate or skip a row between decreases.

Fringe: Make fringe by wrapping yarn around cardboard. Cut along one edge. I suggest 6 inches for the fringe length but it can be adapted to your personal choice. Knot 3 strands in every other stitch around the two lower edges. Steam or block the shawl.



A close-up
of crochet stitch.



PUBLICATION PROFILES

Recent issues of the SOUTH PACIFIC SQUARE DANCE REVIEW



AFORMAT UNIQUELY its own and a most successful one is that of the SOUTH PACIFIC SQUARE DANCE REVIEW. This monthly publication covering the continents of Australia and New Zealand is a 9"x12" "newspaper" using newspaper stock but a better grade of ink than that which generally comes off on one's hands when reading a local paper. The SQUARE DANCE REVIEW, subheaded "A Round-up of Square and Round Dancing," is in its 24th year of publication. It has a formidable list of those who produce it:

The Square Dance Society of New South Wales

Queensland Square Dance Society

Victorian Square Dance Clubs

West Australia Square Dance Society

Square Dance Society of South Australia

Square Dance Society of Tasmania and Clubs in New Zealand.

Each area covered by the REVIEW has regular monthly features and many are headed by artwork appropriate to the area, including the skyline of Sydney, a pair of Tasmanian tigers garbed in square dance attire and a charming kangaroo and koala bear so well known everywhere in the world. An editor for each area is responsible for assembling his own news, in addition to editors who cover a round dance section and "Girl Talk" dealing with food and fashion. A co-ordination editor supervises the entire production.

CALLERLAB news, articles of general interest, club news from each area, dates of dances and special events are interspersed with a generous number of advertisements throughout the paper. All ads are boxed for easy identification. The layout of the REVIEW has been carefully worked out. Seldom is an article "continued" so that it is necessary to turn a page to finish a story. Club news seems to be evenly distributed among all those groups included. Type face and size of heads vary with interesting and attractive results.

It is evident from reading the SQUARE DANCE REVIEW that square and round dancing are alive and well in the southern hemisphere. Anyone interested in keeping up with activities there can do so via this publication. The editor is Merle Meyer, 301 Pennant Hills Road, Thornleigh, N.S.W. 2120.

ABOUT THIS FEATURE

Each May, SQUARE DANCING magazine runs a listing of all square dance publications which have come to our attention. Title, address and editor are given. If you would like to have your area magazine or newspaper included, be sure to send us the current information to reach us during February 1980. Space does not permit us to include club bulletins or newsletters. In addition one publication is spotlighted each month in this column. It is hoped that any dancers involved with editing a magazine will garner suggestions from this column which will assist them in making their endeavors continually better.



Twenty-Ninth NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATION: Box 30/170
Memphis, Tennessee 38130

PUBLICITY & INFORMATION:
Box 18/442—Memphis 38118

ONE OF THE MOST IMPORTANT elements in putting on a successful square dance convention is the locale itself. Folks in charge of the 29th National Square Dance Convention in Memphis, Tennessee, scheduled for June 26-28, 1980, have arranged for their giant affair to take place at the fabulous Cook Convention Center which overlooks Ol' Man River, the Mississippi.

This ultra-modern facility of 1,800,000 square feet includes a huge exhibition hall, unobstructed when opened to its largest configuration. Of special interest in this room are 38' tall powered moveable, soundproof wall panels, planned for great flexibility.

Mainstream and Experimental Dancing will take center stage in the East Main Hall, where 362 squares may dance and 2,500 spectators may watch them. The Northwest Hall will dance 301 squares of Mainstream Plus-2 dancers. A major part of the Southwest Hall will be used for dancing.

Contras and Round Dancing will be conducted in halls and concourses adjoining the Auditorium.

Challenge Dancing will have its place and other areas will enlarge the expanse utilized for this exciting dancing experience.

Shop in Comfort

The Concourse Hall adjoining the Auditorium (to be used for Youth and Exhibition Dancing, Fashion Shows, etc.) with the main convention center, will house exhibitors' booths in a large space convenient to the dancing area. Here products that will contribute to enjoyable square dancing will be available. Vendors from shops as far apart as New York and Hawaii will offer clothing, jewelry, badges, records, publications, sound equipment — the works. Note: Exhibitor space sold out in short order and a "waiting list" has developed.

The main mezzanine level of this fantastic facility houses meeting rooms to be used for various convention purposes.

At an occasion as large as the National Convention has become, offshoots are sure to spring up. Hosts of the 29th National invite dancers to get into the gala spirit by investigating the souvenir items to be had.

Ample Sightseeing

For many square dancers this may be their first opportunity to see the city of Memphis and its environs. The Social and Special Events Committee of the 29th has announced a variety of tours to make the visit full and complete. Like history? You can reserve seats on a Landmarks Tour covering attractions from historic Cotton Row to Beale Street. Civil War buffs can have a long-day excursion to Shiloh National Battlefield. Gracious antebellum homes may be enjoyed.

Or how about an exciting cruise on the Mighty Mississippi aboard a true paddle wheeler? Other tours include a Dinner Theatre, visits to the Chucalissa Indian Village, Overton Park Zoo, Graceland. Country music fans are offered a day-long trip to Nashville. For complete tour information write NSDC Tours, Box 12143, Memphis, Tenn. 38112.

TV Special

Plans are being made for a nationally televised special featuring the greats of country music and National Square Dance Convention dancers, to be taped during the 29th National. More information forthcoming on this phase.

Have YOU registered for this fun-filled dance adventure? If not, hasten to the October issue of SQUARE DANCING Magazine where you will find your Pre-Registration Form with all details. Better do it today so you don't miss out. That "Night Train to Memphis" is chugging along!



A Progressive Six Using Contra Corners

AT ONE TIME we must have talked about the title of this column and what it means. Turning *Contra corners* is one of the few movements that are unique to contra dancing. We can't remember doing the pattern in squares although there's no reason why it wouldn't work.

To remind you — the contra corners' action is done from facing lines of 3. The center dancers in each line will step forward and, touching right hands they will move past each other and proceed to the person to their right in the opposite line. This person who is one contra corner will be turned by a left hands-up or pigeon wing. After turning, the two actives will head toward each other in the center again, pass right shoulders (touching right hands) and move to the left end of that line to turn the other "contra corner" with a left pigeon wing. Following that, the next call may have the two actives return to their starting positions in lines of 3 once again.

A good cadence call for this goes:

Pass active by the right
Turn right opposite, left
Pass active right
Turn left opposite, left

The action is fun to do, particularly for those who are active. Inactives must remember to move out to meet the active who is heading toward them. You'll find *turn contra corners* in a number of collections including the Caller/Teacher Manual* See Sacketts Harbour (37) and Cayman Island Contra (36).

As you may have guessed, we've been leading up to something. We've been playing around with a type of circle contra done in facing lines of three which is a bit different.

The formation is set up with 3 dancers facing clockwise in a line and working as a unit. They are facing another threesome, facing counter clockwise. So you have a ring of facing threes all around the hall. You must be sure that you have enough room in the hall for the progression and you'll find the dance works best when you have at least 5 units of paired up threesomes (30 dancers). Here's the dance.

Circle 6

all in each unit circle left — 8 steps

Circle right

return to starting position — 8 steps

Forward and Back

lines of 3 move forward 3 steps, stop, then back up 3 steps and stop

Right ends Do Sa Do

diagonally and meet in the center

Left ends Do Sa Do

Centers turn Contra Corners — 16 steps
 (Use Cadence call here)

Just as the centers finish the Contra Corner routine the person at the right end of each line faces right. The person who was at the left end closes up and falls in behind and the person who was originally "active" in the center and had been leading off in turning Contra Corners falls in behind the other two in his line so all three are ready to go single file.

Both lines of three move counter clockwise single file, halfway — 180°, until they have traded sides. At this point each person makes an independent right face turn. Each threesome remains intact but each has separated from the three they had been working with and are now facing a new three ready to circle six to the left and begin all over.

(As the cadence call ends use this)

Face right, close up, go single file

— — —, **Now face to the right and circle to the left.**

This works fine with a well-phrased jig or reel, not too fast.

*The Caller/Teacher Manual for Contras. Published by The Sets in Order American Square Dance Society, 462 North Robertson Blvd., Los Angeles, CA 90048. (\$5.00 per copy plus postage.)

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Australia

As a goodwill gesture from the square dancers of Western Australia, a little granny rag doll, Daisy Chain, was sent to the United States in January 1978. It is hoped that she would travel to every state and visit many clubs. With her is an introductory letter and a "My Trip" book for her adventures to be written in. No matter where Daisy Chain is by Christmas 1980 she is to be returned to Perth to the undersigned. If anyone has seen her, please send a line describing her visits. to C. Crompton, 9 Third Street, Bicton, West Australia 6157.

Pennsylvania

Bartonsville, Pennsylvania, was the setting for this year's Overseas' Dancers Reunion

Friends from all parts of the world hold 17th Reunion.

which garnered representation from 21 states, Canada, England, Costa Rica, Libya and Germany. Good dancing, good fellowing and fun filled the agenda. The Reunion voted to establish the Julius and Miriam Nestor Award which will be given when a member has performed outstanding service or exceptional acts of devotion to square and round dancing over a long period of time and especially to the Overseas Dancers Association. It is hoped that this award will receive the same status among overseas' dancers as the Silver Spur has among square and round dancers worldwide. The first recipients were the award's namesakes, Miriam and her late husband, Julius. Active for 17 years in the OSDA, they served as historians for the past 10 years and set an example of hospitality for all to emulate.

Maryland

A capacity crowd enjoyed the calling and cueing at the 16th Star Bangled Banner Festival held in July at Hunt Valley. Highlights of the Festival, sponsored by the Mason Dixon Square Dancers Federation, included a free invitational dance for new dancers and the dedication of the Thursday evening dance to Edythe Middleton, current editor of CUES AND TIPS, who has served on every Festival committee since its inception and has assisted the Federation in many ways for 20 years. Two local television stations covered the Festival proceedings.

Nevada

When the Northeastern Nevada Callers' Association assembled to plan the Second Annual Cabin Fever Reliever Dance, your recent article questioning the origin of some of these names came to mind. We offer the fol-



ROUND THE WORLD of SQUARE DANCING

lowing: Out here in the wild and wooly west, many people including square dancers suffer from a disorder commonly known as cabin fever. This dreaded disease appears in people who are confined to their homes for extended periods of time, usually caused by long cold winters. The easily detected symptom of cabin fever is a strong desire in the afflicted to get the heck out of the cabin in the spring and associate with other members of the human race. What better prescription for this ailment than a grand square dance, aptly named, Cabin Fever Reliever Dance? Your country cousins cordially invite one and all to join us for the cure on April 18 and 19, 1980, in Elko, Nevada. — *Phil Aranguena*

Canada

Dance with an "international" square dance club with members in two cities of the same name — Sault Ste Marie — but in different countries, Canada and the United States. The Soo Z Qs invite anyone traveling in their area to join them for an evening of fun. Contact the president, John and Mae Ager, 96 Panoramic Drive, Ontario, Canada, or the vice-president, Basil and Jean Smith, Rt. 1, Box 4, Sault Ste. Marie, Michigan, for information.

Last April British Columbia held its second successful Wheel Chair jamboree with Ken Oakley's group, plus one from Edmonton and a few dancers from Seattle. Workshops were held Friday night and Saturday afternoon with the big dance on Saturday night. Talk about enthusiasm, it really was evident with these dancers. Ken followed this up with a demon-

stration by his dancers at Penticton in August and hopes to be at Ottawa for the convention in 1980.

The Tartan Twirlers, oldest modern square dance club in the Halifax-Dartmouth area, celebrated its 15th Anniversary last January. The club started dancing with six squares under the direction of Lorne Tyler. Lorne and his wife, Audry, are still with the club, as are three other founding members, Fred and Obee Benjamin and Ron Lockwood. Due to the large turnover of personnel in this part of Nova Scotia, the ebb and flow of members is constant, but the Tartans joyfully think of contributing square dancers to other parts of the continent.

Arizona

The Kactuc Kickers of Tempe, Arizona, invite all dancers to attend their 5th Annual Fiesta Ball on Sunday, November 25th, at the Community Center. Clyde Wilkes is MC; eight callers will be handling the Mainstream Plus II and Experimental levels.

Georgia

87 squares had a ball at the Jekyll Island Jamboree last August and by the time families were tallied up, more than 1,200 people were in attendance. All levels from Basic to Plus II were programmed. Now in its 15th year, the Jamboree had set a goal of reaching 75 squares someday. Well, they surpassed that; now their goal is just to continue enjoying the fun and the folks that go hand in hand with square dancing.

Indiana

The Honorable Governor Otis R. Bowen, M.D. of Indiana issued a proclamation declaring the week of September 16-23 as National Square Dance week in Indiana. In so doing he



Canada's Tartan Twirlers
celebrate 15th Anniversary

STATE OF INDIANA
EXECUTIVE DEPARTMENT
INDIANAPOLIS

PROCLAMATION

Executive Order

TO ALL TO WHOM THESE PRESENTS MAY COME, GREETING:

- WHEREAS, love of country and professions are enhanced by traditions that have become a part of our way of life and the customs of its people; and
- WHEREAS, we have distinctive and meaningful symbols of our ideals in our National Flag, National Anthem, and in many cultural endeavors, but no official designation of our National Dance; and
- WHEREAS, square dancing is an integral part of the heritage of our great state and nation; and
- WHEREAS, square dancing with its special appeal for young and old alike has consistently been the one dance traditionally enjoyed by our people throughout our entire existence as Americans; and
- WHEREAS, the citizens of Indiana are furthering the fine tradition of square dancing by recognizing the value of the fun and fellowship offered by this healthful form of recreation; and
- WHEREAS, official recognition will enhance the cultural stature of the United States of America nationally and internationally and be in the best interests of all American's at all levels of community, state, national and international cultural affairs;

NOW, THEREFORE, I, Otis R. Bowen, Governor of the State of Indiana, do hereby proclaim the week of September 16 - 23, 1979, as

SQUARE DANCE WEEK

in the State of Indiana, in recognition of the part this activity plays in our nation's and state's cultural heritage.

IN TESTIMONY WHEREOF, I, have hereunto set my hand and caused to be affixed, the great seal of the State of Indiana, at the Capitol, in the city of Indianapolis, this 15th day of June, 1979.



BY THE GOVERNOR

Edwin J. Sunco
Edwin J. Sunco
Secretary of State

Otis R. Bowen, M.D.
Governor of Indiana

Otis R. Bowen

mentioned square dancing's integral part of the heritage of our nation, its special appeal for young and old alike and the value of its fun, fellowship and healthful recreation.

Taiwan

We are currently living in Hong Kong

teaching in a college there and recently visited Taiwan. In a publication of the Taiwan tourist bureau we saw an ad from the Ding How Club and we spent an evening dancing with them. They made us feel very welcome. Their caller is Major General Mark Chang, chief financial officer of the Chinese Air Force. When the U.S. began to pull out, some of the Americans taught him and others to call and left him an audio system and records. The president of the club is a former fighter pilot trained in Arizona at the beginning of WW II and now Chief Administrative officer for China Airlines. The club has about 30 experienced dancers and a new class with 70 in it. For the most part everyone in the club speaks very good English. The club welcomes visitors. Contact the president, Mr. Michael Lu at 26, Section 3, Nanking East Road, Taipei, Taiwan, Republic of China. Also they have some difficulty in obtaining new records so if anyone would like to help out it would be appreciated. — *Horton and Lorena Presley*

Texas

The Houston Square and Round Dance Council sponsored its 31st Festival on October 19-20 with dancers enjoying the calling of area callers on Friday and Ken Bower who took over the microphone on Saturday. Norman and Helen Teague handled the rounds. Workshops and a fashion show rounded out the program, all under the theme of "The Magic Hour."

Korea

A recent Friendship Force Exchange between New Mexico and Korea allowed eight couples from Albuquerque to demonstrate square dancing on the stage of the Shilla Ho-
(Please turn to page 82)

Ding How Dancers of Taiwan in action



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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

November, 1979

AN OVERLOOKED MOVEMENT

by Frank Lane, Estes Park, Colorado

UNDER THE PRETENSE of searching for variety and challenge, the modern day caller has, in many cases, completely overlooked a very useful and enjoyable choreographic tool that has been in our square dance repertoire since the very beginning of modern square dancing.

We have been swept up by today's trend of naming new figures and giving titles to combinations of old figures to such an extent that we have almost completely forgotten our old friend the "star" as a device for adding interesting, flowing and sometimes downright challenging patterns in our programs. It is probably true that in the past some star figures were definitely of the gimmick variety and, as such, were merely useful as a segment of a "memorized" routine. But if the caller will spend a little time and thought in analyzing some of those old "gimmick" routines, he will find many flowing, interesting and useful moves that fit in beautifully with today's "systems" methods of calling.

Most of the more unusual star patterns are really based on communicating by means of "plain English" or simple square dance basics what the caller desires the dancer to do. I guess this kind of dancing goes back to the old square dance theory that if all else fails — *listen!* I think that star choreography, probably more than any other, really relies on this principle.

I have gone back through some of my notes and recollections and tried to find some star ideas that will blend very nicely with our

modern day movements and calling techniques and yet are things that I have not heard the callers with whom I come in contact using lately.

Let's start with one so easy you can use it at a one-night stand, but it also is a different getout.

1P2P (sequence) line

Pass thru, all turn left

Make a left hand star

Play follow the leader

Number one man turn out

Start a right hand star

Everyone follow long, girls reach back

Left allemande

How many hundreds of times have you, as a caller, found your dancers heading toward their corner in a Box 1-4 formation with a left hand available and you wanted to continue your patterns and were not ready for an allemande left? Instead of merely calling do sa do to "free" the right hand, why not try this:

Make a left hand star with the sides

Men reach back (over your inside shoulder)

Swing thru, step thru

Do a U turn back, curlique

Make a right hand star with the same two

Heads to the middle with a left hand star

Go once around to the same two

Now they are headed toward their corner with the right hand available.

When they are in that left hand star, you can use the same idea as a getout to an allemande left:

Men reach back, swing thru, step thru

Do a U turn back

Curlique to a right hand star

Find your corner, left allemande

Many years ago we used the following call as a complete routine to end in an allemande left. After we show you the complete figure,

we will look at how we can adapt it as a device to move dancers to a desired position.

**Heads star by the left to your corner
Right and left thru, dive thru
Swat the flea, star by the left
One time around to a new two
Right and left thru, dive thru
Swat the flea, star by the left
One time around to a new two
Make a right hand star with the corner pair
One time around, then girls reach back
Allemande left**

As you can see parts of this routine can be used instead of "dive thru, pass thru" or "pass thru, trade by" to move couples across the square. Instead of . . .

**Dive thru, swat the flea
Star left once around to a new two**

You could try . . .

**Pass to the center, box the gnat
Change hands, star left
Once around to a new two**

It seems that I am always searching for ways to get into and/or out of left hand waves and to find different things that I can call from left hand waves. The following is a routine based on the idea of the girls folding into a star.

**Sides right and left thru
Heads slide thru, square thru
Sides divide and slide thru
Do sa do to a wave (or just step to a wave)
Trade the wave, girls fold
Make a right hand star
Go once around
The side men and girls behind them
Star left in the middle once and a half
Do sa do to a wave
Trade the wave, girls fold
Make right hand stars
Head men and the girls behind them
Star left in the middle once and a half
With the outside two swing thru
Boys run, couples circulate
Wheel and deal
Step to a wave, trade the wave
Allemande left**

As this was done many years ago it is a long routine, but the idea of the girls folding from

left hand waves to right hand stars makes it a natural for a different getout. When you are ready to "dive thru, pass thru" or "square thru three quarters" to an allemande left — just

**Dive thru, do sa do to a wave
Trade the wave, girls fold
Star right to an allemande left**

We all like to have a few gimmicks from some rather unusual positions in our bag of tricks. They are not the kind of choreography one would enjoy doing all evening, but dropped into your program at the right moment they can add an element of variety without being difficult to execute. One that has been around for a good while is based on a line and star combination.

**Sides flutter wheel
Couple one face the corner, box the gnat
Square the set like that
Heads half sashay
Couple one split couple three
Go around one and line up four
Forward and back, go forward again
Bend the line
Back out between the sides
Forward and back, men bend your line
Make a right hand star, back by the left
Starting with number one each man
Pick up your partner as you come around
(you are star promenading in sequence)**

When you are about to call "dive thru, square thru three quarters to an allemande," add a little interest by doing this instead . . .

**Dive thru, star thru, pass thru
Both turn right single file
Sides (others) pass thru
Make two right hand stars
Girls star left in the middle
Men run around the outside
Second time you see your girl
Turn her by the right hand around
Allemande left**

MORE NEXT MONTH: Frank Lane will conclude his article in the December issue.

SPECIAL WORKSHOP EDITORS

Ted Wegener	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

CALLERLAB SPECIAL

By Wayne Abbey, Carrollton, Georgia

Sides right and left thru
Same two rollaway
Heads couples flutter wheel
Square thru four hands, split the sides
Around one to a line
Move eight to the middle and back
Touch one quarter, track and trade
Couples circulate, make me a column
Two steps at a time, double pass thru
Track two, swing thru, men run
Bend the line (1P2P), slide thru
Square thru three hands
Left allemande etc.

BUT ON THE THIRD HAND

By Art Shepherd, Christchurch, New Zealand

Heads square thru
But on the third hand spin the top
Box the gnat, square thru
But on the third hand swing thru
Box the gnat, pull by (or turn thru)
Left allemande etc.

1P2P, curlique, trade and roll, square thru
But on the third hand, spin the top
Box the gnat, square thru
But on the third hand swing thru
Box the gnat, pull by (or turn thru)
Left allemande etc.

Heads square thru
But on the third hand, spin the top
Box the gnat, square thru
But on the third hand, swing thru
Turn thru, left square thru
But on the fourth hand, spin the top
Box the gnat, square thru
But on the third hand, swing thru
Turn thru, left allemande
Walk by one and promenade etc.

These "drills" from Jim Tucker, Lincoln, Nebraska are easy ways to lead into "Pass the Ocean" material.

Heads pass the ocean
Step ahead (Pass thru)
Pass the ocean, right and left thru
Star thru, right and left thru
Dive thru, pass thru, left allemande

Heads square thru, pass thru
All turn back, box the gnat
Dive thru, pass thru, star thru
Pass the ocean, right and left thru
Dive thru, centers star thru
Sides left square thru
Left allemande etc.

Heads pass the ocean, right and left thru
Pass thru, left allemande etc.

Heads star thru, pass the ocean
Right and left thru, you're home etc.

Heads lead right and circle to a line
Pass the ocean, right and left thru
Pass the ocean, right and left thru
Cross trail, left allemande etc.

Heads square thru, pass the ocean
Pass thru, bend the line
Pass the ocean, pass thru
Outsides California twirl
Centers pass thru, pass the ocean
Right and left thru, pass thru
Bend the line, pass the ocean
Right and left thru, dive thru
Left allemande

Heads right and left thru
Pass the ocean, swing thru
Swing thru again, pass thru
Pass the ocean, right and left thru
Star thru, dive thru, centers pass thru
Split the outsides, 'round one to a line
All turn back, bend the line, star thru
Left allemande etc.

SINGING CALL *

NEVER DID LIKE WHISKEY

By Pat Barbour, Montgomery, Texas

Record: Rhythm #135, Flip Instrumental with
Pat Barbour

OPENER, MIDDLE BREAK, ENDING

Circle left

I read what's going on in your mind
And that might just be alright but
Right now I'm looking for a good time
Allemande that corner docey your partner
Left allemande gonna weave that ring
Sure like the bright lights love the moonlight
Swing your girl and promenade well
I never did like whiskey but I sure do
Love to dance

FIGURE:

One and three square thru now four hands
Gonna meet the corner lady do sa do
Do a curlique there scoot back now boys
Boys run right eight to middle and back
Those in middle square thru four
Ends left allemande swing the next girl
And promenade well
I never did like whiskey but I sure do
Love to dance

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

ROUND DANCES

NOBODY CARES — Hi-Hat 974

Choreographers: Al and Carmen Coutu

Comment: Not a difficult routine with good razz ma tazz music. Tune is "I Ain't Got Nobody."

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;

PART A

- 1-4 Fwd, 2, L Turn, —; Side, —, L Turn M face WALL, —; Side, Close, Side, Close; Rock Side, Recov, Side, —;
5-8 Side, —, Thru, —; Turn Two-Step; Turn Two-Step; (Twirl) Fwd, —, 2 end CLOSED, —;

PART B

- 1-4 Fwd, —, 2, —; Fwd, 2, L Turn, —; L Turn to SEMI-CLOSED, —, Fwd, —; Thru-Step, Cross, Side end CLOSED M face WALL, —;
5-8 XIB, —, Side, —; Thru/Step, XIF, Side, —; XIB, —, Side to SEMI-CLOSED, —; Fwd, 2, 3 Pickup to CLOSED M face LOD, —;

PART C

- 1-4 Fwd, 2, L Turn M face COH, —; Side, L Turn to BANJO M face RLOD, Bk, —; Twisty Vine, 2, 3, 4; XIB, Side, Fwd to CLOSED M face LOD, —;
5-8 Fwd, 2, R Turn, —; Side, Close M face RLOD in SIDECAR, Bk, —; Twisty Vine, 2, 3, 4; XIB, L Turn M face LOD in CLOSED, Fwd, —;

SEQUENCE: A — A — B — C — A — A — B — C plus Ending:

- 1-4 CLOSED M face WALL Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; Side, —, Side/Close, —.

PEPPERMINT — Hi-Hat 974

Choreographers: Hi and Cookie Gibson

Comment: A fun dance to do with a disco feeling. Good peppy music.

INTRODUCTION

- 1-4 BUTTERFLY M face WALL Wait; Wait; Rock Bk, Recov, Close, —; Rock Bk, Recov, Close, —;

PART A

- 1-4 Point Swd, Close, Point, Apart; Bk, 2, Point, Close; Point Swd, Together, 2, 3 BUTTERFLY BANJO; Wheel 1/2, 2, 3, 4 M face COH;
5-8 With M facing COH repeat meas 1-4 Part A end M facing WALL;
9-12 Apart, Close, Together, Kick BANJO; Apart, Close, Together, Kick SIDECAR;

Side, Close, Thru to LEFT-OPEN, Swing; Behind, Side, Thru BUTTERFLY M face WALL, —;

- 13-16 Vine, 2, 3, 4; 5, 6, 7, 8; Side, Touch, Point, Touch; Side, Touch, Point, Touch;

PART B

- 1-4 Vine, 2, 3, Touch; Wrap, 2, 3, Touch face LOD; Unwrap, 2, 3, Touch; Change Sides, 2, 3, Touch BUTTERFLY M facing COH;
5-8 With M facing COH repeat action meas 1-4 Part B end M facing WALL & LOD in BUTTERFLY;
9-12 Fwd, Lock, Fwd, Lock; Walk, —, 2, —; Fwd, Lock, Fwd, Lock; Walk, —, 2, —;
SEQUENCE: A — B — A — B — A plus Ending.
Ending:
1-4 Vine, 2, 3, 4; 5, 6, 7, 8; (Twirl ending in TAMARA) Fwd, —, 2, —.

SCHOOL DAYS — Grenn 14275

Choreographers: Glen and Beth McCleod

Comment: An easy waltz with the tune being the old time School Days.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together, Touch, —;

DANCE

- 1-4 Fwd Waltz, 2, 3; Fwd, Touch, —; Fwd Waltz, 2, 3; Fwd, Touch, —;
5-8 Step, Swing, —; Step, Swing, —; Fwd Waltz, 2, 3; Fwd, Touch, —;
9-12 Pas de Basque Apart, 2, 3; Pas de Basque Together, 2, 3; Side, —, Close; Side, Touch, —;
13-16 Repeat action meas 9-12 except to end in CLOSED M face WALL;
17-20 1/4 L Turn, Side, Close; 1/4 L Turn M facing COH, Side, Close; Fwd, Point, —; Bk, Touch, —;
21-24 Repeat action meas 17-24 except to end M facing WALL;
25-28 Apart, —, Close; Bk, Touch, —; Together, —, Close; Fwd to BUTTERFLY, Touch, —;
29-32 Pas de Basque L, 2, 3; Pas de Basque R, 2, 3; (Twirl) Side, XIB, Side; Thru, Fwd, 2;

SEQUENCE: Dance thru twice second time eliminate meas 32 blend to OPEN-FACING and Point.

FOR ME AND MY GAL — Grenn 14275

Choreographers: Harvey and Norine Wiese

Comment: Not a difficult two-step and the music is excellent.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, (Please turn to page 51)

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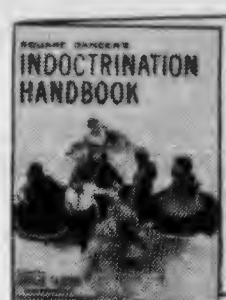
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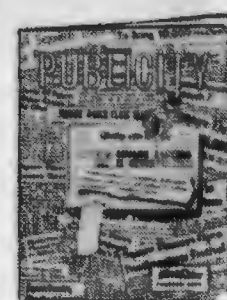
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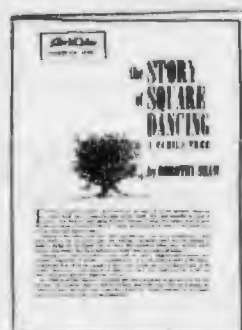
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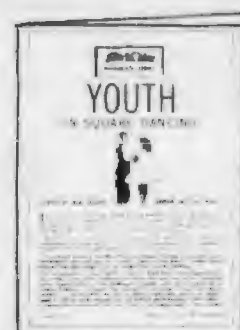
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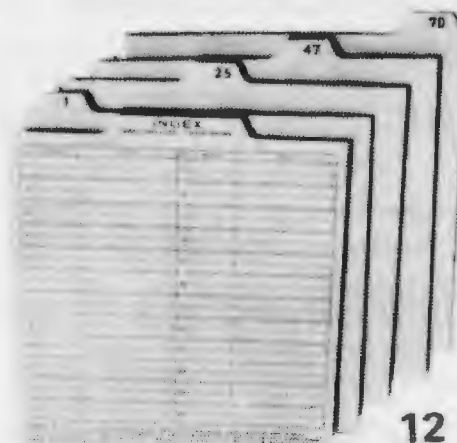
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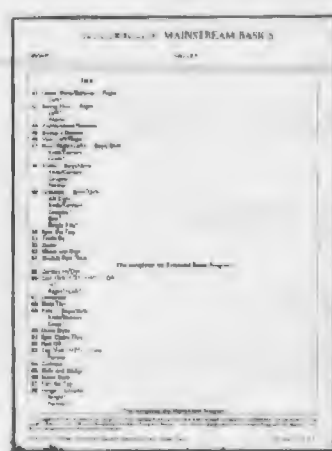
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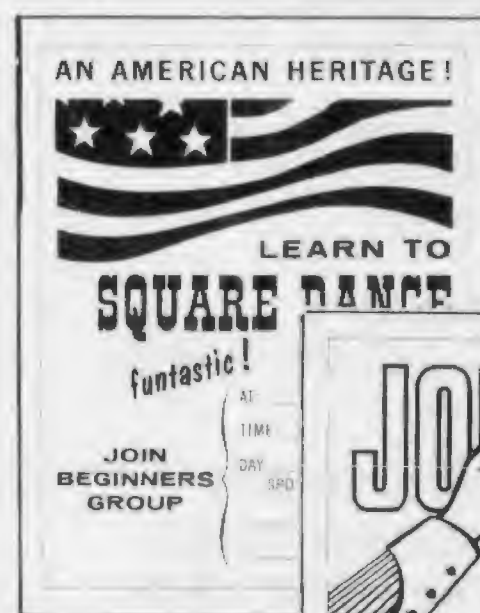
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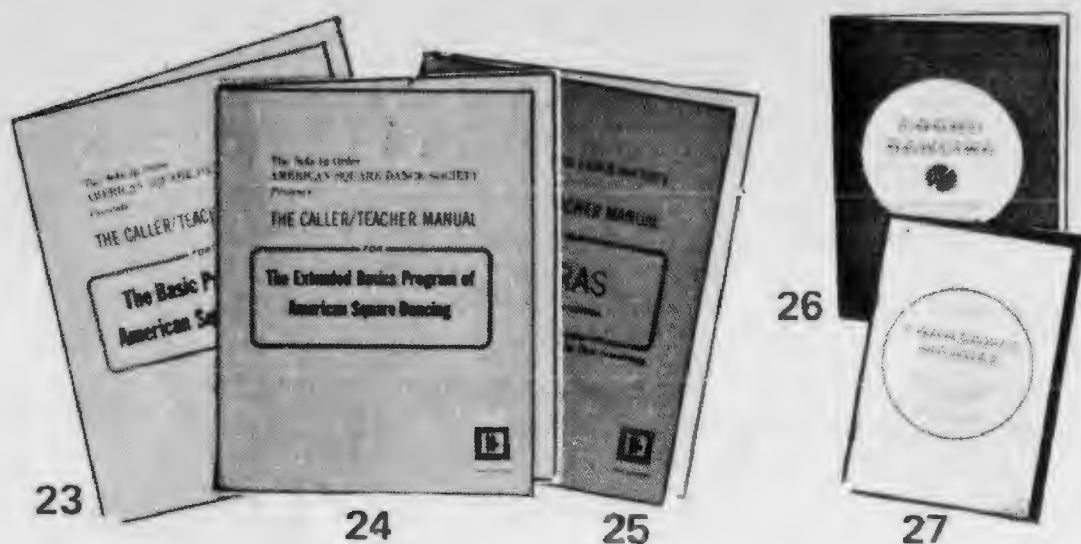
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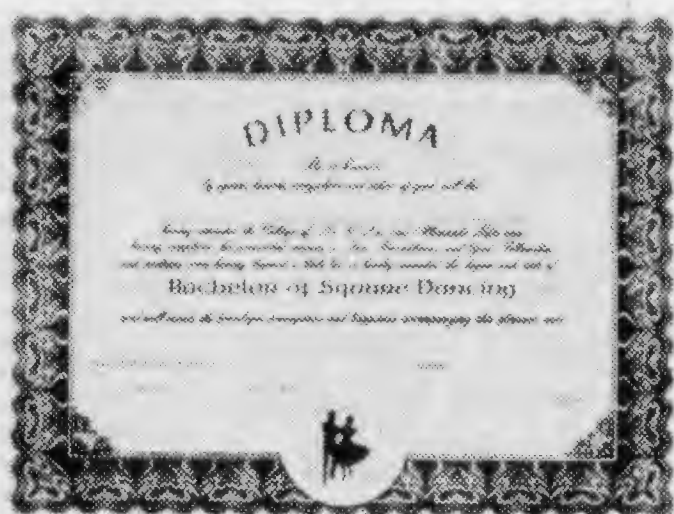
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(FOR ME AND MY GAL, from page 46)

Point, —; Together to SEMI-CLOSED, —, Touch, —;

DANCE

- 1-4 **Fwd Two-Step; Fwd Two-Step; Rock Fwd, —, Recov, —; Rock Bk, —, Recov to CLOSED M face WALL, —;**
5-8 **Side, Close, Fwd, —; Rock Fwd, —, Recov, —; Side, Close, Bk, —; Rock Bk, —, Recov end in BUTTERFLY, —;**
9-12 **Side, Close, Side, Touch; Side, Close, Side, Touch; Apart, Close, Fwd, —; R Wheel 1/2, 2, 3 M face COH, —;**
13-16 With M facing COH repeat action meas 9-12 except to end M face WALL:
17-20 **Side, Close, Cross SIDECAR, —; Side, Close, Cross to BANJO M face LOD, —; Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL;**
21-24 Repeat action meas 17-20:
25-28 **Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2 CLOSED M face WALL, —; Vine, 2, 3 4 SEMI-CLOSED; Walk, —, 2, —;**
29-32 **Circle Away Two-Step; Circle Together Two-Step M face WALL in CLOSED; Side, Close, Side, Close; Side to SEMI-CLOSED, —, Thru, —;**

SEQUENCE: Dance goes thru twice second time eliminate meas 32 Step Apart and Point.

SHENANDOAH — Belco 286

Choreographers: Ken Croft and Elena de Zordo

Comment: A pleasant easy waltz routine to execute and the music is adequate. There are cues on one band.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

DANCE

- 1-4 **Waltz Away, 2, 3; Turn in, 2, 3 facing RLOD in LEFT-OPEN; Bk Up, 2, 3; Turn in to Face in CLOSED, 2, 3;**
5-8 **Dip Bk, —, —; Manuv, 2, 3 M face RLOD; (R) Waltz turn; (R) Waltz Turn end M face WALL in BUTTERFLY;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **Balance L, 2, 3; Balance R, 2, 3; Change Sides, 2, 3; Side, Draw, —;**
21-24 Twd RLOD repeat action meas 17-20 end M facing WALL in BUTTERFLY;
25-28 **(Twirl) Vine, 2, 3 end SEMI-CLOSED; Pickup to CLOSED M face LOD, 2, 3; (L) Waltz Turn; (L) Waltz Turn end M face WALL in BUTTERFLY;**

SEQUENCE: Dance goes thru twice plus Tag.

Tag:

- 1-2 **(Twirl) Vine, 2, 3; ACK.**

HAPPY TIME RAG — Belco 286

Choreographers: Butch and Nancy Tracey

Comment: Active and easy two-step with peppy ragtime music. Has one band with cues.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, Close, Bk, Close; Walk, —, 2, —;**
5-8 **Vine Apart, 2, 3, —; Fwd Two-Step; Strut Bk Together, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

- 1-4 **Side/Step, Step, Side/Step, Step; Rock Apart, Together, Change Sides/2, 3 M on Outside; Away/2, 3, Roll Across, 2 M face WALL; Away/2, 3, Face/2, 3 BUTTERFLY;**
5-8 Repeat action meas 1-4 Part B:
9-12 **Side, Kick, Side, Kick; Bk, Close, Fwd, —; Side, Kick, Side, Kick; Bk, Close, Fwd, —;**
13-16 **Side, Kick, Bk, Close; Side, Kick, Bk, Close; Vine, 2, 3, 4; 5, 6, 7, 8;**

PART C

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Fwd, Close, Bk, —; Bk, Close, Fwd end CLOSED M face WALL, —;**
5-8 **Turn Two-Step; Turn Two-Step; Pivot, —, 2, —; (Twirl) Walk, —, 2 end BUTTERFLY M face WALL, —;**
9-12 Repeat action meas 1-4 Part C:
13-16 Repeat action meas 5-8 Part C except to end SEMI-CLOSED;

SEQUENCE: A — B — C — B — C — A (1-8) B plus Ending.

Ending:

- 1-3 **(Twirl) Walk, —, 2 end BUTTERFLY M face WALL, —; Side, Draw,, Close; Wiggle, Wiggle, —, Apart.**

FRANKIE AND JOHNNY — TNT 144

Choreographers: Dave and Shirley Fleck

Comment: Active routine with peppy music. One side of record is cued.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED M face LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Progressive Scissors: Progressive Scis-**

sors to BANJO M facing LOD;

- 5-8 Fwd, Close, Bk, —; Bk, Close, Fwd to CLOSED M face WALL, —; Vine, 2, 3, 4; Pivot, —, 2, —;
9-12 (Twirl) Vine, 2, 3, Touch; (Rev. Twirl) Vine, 2, 3, Touch; Side, Touch, Side, Touch; Dip Bk, —, Recov M facing LOD, —;

PART B

- 1-4 (Twirl) Vine, 2, 3, Touch; (Rev Twirl) Vine, 2, 3, Touch end BUTTERFLY M face WALL; Bk Away, 2, 3, Touch; Together, 2, Change Sides, 2;
5-8 Bk Away, 2, 3, —; Together, 2, 3 to CLOSED M facing COH, —; Side, Close, Fwd, —; Side, Close, Bk, —;
9-12 Change Sides, 2, 3, —; On Around, 2, 3 to BUTTERFLY M face WALL, Touch; (Twirl) Side, —, XIB, —; Fwd, —, Pickup to CLOSED M face LOD, —;

SEQUENCE: A — A — B — B plus Ending.

Ending:

- 1-4 Repeat action meas 1-4 Part A except to end M face WALL;
5-6 Bk Away, 2, 3, —; Lean Back as W shoots M with Left hand.

MY HEART — TNT 145

Choreographers: Dave and Shirley Fleck

Comment: An easy waltz routine with light and airy music. Cues on one side of record.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, Point, —; Together to BUTTERFLY M face WALL, Touch, —;

PART A

- 1-4 Waltz Away, 2, 3; Waltz Together, 2, 3; (Twirl) Vine, 2, 3; Thru, Side, Close;
5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Fwd, Side, Close; Bk, Side, Close;
9-12 Repeat action meas 1-4 Part A;
13-16 Repeat action meas 5-8 Part A;

PART B

- 1-4 Waltz Away, 2, 3; Change Sides, 2, 3 end OPEN facing RLOD; Bk Up Waltz, 2, 3; Bk, 1/4 L Turn M face COH, Close;
5-8 Dip Bk, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn end M facing COH;
9-12 Traveling RLOD repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B except to end M facing WALL;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-4 Repeat action meas 1-4 Part A;
5-8 Waltz Balance L, 2, 3; Waltz Balance R, 2, 3; Side, Draw, Close; Apart, Point, —.

SINGING CALLS

UP A LAZY RIVER

By Dave Taylor, Naperville, Illinois

Record: Blue Star #2091, Flip Instrumental with Dave Taylor

OPENER, MIDDLE BREAK, ENDING

Circle left up a lazy river in noonday sun
On lazy lazy lazy lazy everyone
Walk all around that corner
See saw your own four men right hand star
Turn it till your home left allemande
Come home and you can swing
Swing that lady round and
Promenade go round that ring
Blue skies up above everyone's in love
Up a lazy river with me

FIGURE:

Heads promenade halfway around that hall
Into middle square thru four hands you go
To outside two right and left thru turn that girl
Pass thru trade by touch a quarter now
Follow your neighbor and spread
corner swing
Swing that lovely lady promenade
around the ring
Blue skies up above everyone's in love
Up a lazy river with me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

GOODBYE MY LADY LOVE

By Bud Whitten, Jonesboro, Georgia

Record: Thunderbird #196, Flip Instrumental with Bud Whitten

OPENER, MIDDLE BREAK, ENDING

Join hands circle left around that way
Walk around left hand lady see-saw your own
Men star right turn it one time tonight
Left allemande corner weave the ring
Goodbye my lady love farewell my turtle dove
Do sa do and then you promenade
Promenade her back to me love her
so tenderly

Goodbye my lady love goodbye

FIGURE:

Heads rollaway up to the middle that way
Box the gnat fan the top
(Girl three quarter boy move up)
Right and left thru turn the girl pass thru
Circle four the outside pair
Make a line of four right there slide thru
Square thru three quarters around you do
Swing the corner lady promenade
Promenade her back to me love her tenderly
Goodbye my lady goodbye

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

PLUS TWO

By Harold Fleeman, Santa Cruz, California

Heads pass the ocean
Extend, swing thru
Boys run, half tag
Follow your neighbor and spread
All eight circulate, touch one quarter
Follow your neighbor and spread
Girls run, bend the line
Turn and left thru
Star thru, dive thru
Square thru three quarters
Allemande left

Sides curlique, walk and dodge
Swing thru, boys run, half tag
Split circulate, boys run
Touch one quarter, coordinate
Boys run, hinge one quarter
Split circulate
Follow your neighbor and spread
Recycle, dive thru, pass thru
Allemande left

Heads lead right circle to line of four
Pass thru, chase right, swing thru
Split circulate, recycle
Square thru three quarters, trade by
Pass thru, trade by, slide thru
Pass thru, bend the line
Pass thru, bend the line
Allemande left

Head ladies chain, heads right
Circle to a line of four, pass thru
Partner hinge, split circulate
Scoot back, centers trade
Split circulate, walk and dodge
Chase right, split circulate
Follow your neighbor, boys cross run
Girls trade, girls run, half tag
Face right, Allemande left

Heads right and left thru
Ladies lead dixie style to an ocean wave
Men cross run and extend
All eight circulate, partner hinge
Split circulate, all eight circulate
Follow your neighbor
Men cross fold, star thru
Slide thru, Allemande left

Sides lead right circle to line of four
Pass thru, partner hinge
Girls trade, single hinge and
Follow your neighbor and spread
Girls run, half tag, boys run
Pass thru, wheel and deal
Centers pass thru, swing thru
Turn thru, left allemande

Heads square thru four hands
Touch one quarter, follow your neighbor
Girls cross run, swing thru
Touch one quarter, boys run, pass thru
Partner hinge, centers trade, recycle
Dive thru, square thru three quarters
Allemande left

CROSSFIRE

By Gene Hairrell, Memphis, Tennessee
(From two-faced lines)

Heads square thru four
Swing thru, boys run
Crossfire, walk and dodge
Centers right and left thru
Trade by, pass to the center
Curlique, box circulate two spots
Allemande left

(From a tidal two-faced line)
Head couples right and left thru
Flutter wheel
Heads lead to the left, slide thru
Swing thru, boys run
Crossfire, walk and dodge
U turn back, pass thru
Wheel and deal, centers pass thru
Star thru, wheel and deal
Centers zoom, centers touch a quarter
Allemande left

SINGING CALL

WHAT IF WE WERE RUNNING OUT OF LOVE

By Les Main, Aurora, Colorado

Record: Circle D #210, Flip Instrumental with
Les Main

OPENER, MIDDLE BREAK, ENDING

Circle everybody's wondering
How this world will get around
Now that we're running out of gas
Allemande left corner do sa do your own
Gents star left around you go
Turn partner by the right go left allemande
Do sa do and promenade
I can think of a whole lot worse
Things to be out of
What if we were running out of love
FIGURE:

Head two couples promenade halfway around
Lead right and do a do sa do
Curlique then walk and dodge
Partner trade then a right and left thru
Slide thru square thru three quarters go
Swing that corner promenade
I can think of a whole lot worse
Things to be out of

What if we were running out of love

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

This month we feature a collection of patter routines as called by Fenton "Jonesy" Jones of Glendale, California. "Jonesy" was honored in 1976 by CALLERLAB with its highest tribute — the Milestone Award, and is featured on this year's special Sets in Order American Square Dance Society Hall of Fame Premium Album in the Basic Category, LP-1980-A.

Side ladies chain

One and three lead to the right
 Circle to a line, go forward up and back
 Head couples California Twirl
 Men hook left, weather vane four in line
 (Turn the line once around everybody walking forward)
 Bend the line, star thru
 Right and left thru, dive thru
 Pass thru, circle up four
 Heads break, go up and back
 Head couples California twirl
 Men hook lefts, weather vane four in line
 One full turn, bend the line
 Star thru, right and left thru
 Dive thru, square thru three quarters
 Allemande left

Allemande left in the Alamo style
 Right to your partner
 Balance forward, balance back
 Swing by the right on the outside track
 Balance out and balance in
 Swing by the left hand half again
 Balance in, balance out
 Swing by the right hand half about
 Balance out, balance in
 Swing by the left go right and left grand
 Hand over hand go 'round the ring
 Promenade in the old red wagon
 Axle broke and the hind wheel draggin'
 Get her on home

One and three square thru
 Split those two, make lines of four
 Forward eight, back right out
 Arch in the middle the ends duck out
 Around one, go down the middle
 Cross trail thru, go around the outside
 Around two, make lines of four
 Dance up to the middle, you back right out
 Arch in the middle, the ends duck out
 Around one, a right to your own
 Box the gnat, a right hand star
 Find old corner, left allemande

Two and four go up to the middle and you
 come on back
 Same two star thru, pass thru, star thru
 Right and left thru and turn a little girl
 Star thru, do a right and left thru and turn a
 little girl
 Dive thru, pass thru
 Split two and go around one
 Come into the middle make a right hand star
 Find your corner, allemande left
 Grand right and left till you meet your taw
 Take a little walk to Arkansas
 Promenade go round the ring
 While the roosters crow and the birdies sing

One and three dance up to the middle
 and back
 Same two right hand star
 Go once around, come back by the left
 Pick up your corner arm around
 Star promenade around the town
 The inside out, the outside in
 Turn once and a half, you're gone again
 The lady on the outside roll back one
 Six in line have a little fun
 The lonesome men roll back one
 Eight in line have a little fun
 Bend the big line
 Bend the little line
 Bend the itty bitty line, left allemande

Join your hands and make a little ring
 Circle to the left like very little thing
 Now ladies center, men sashay
 Circle up eight in the same old way
 Ladies center, men sashay
 Circle up eight in the same old way
 Whirl away with a half sashay
 Circle to the left and hear me say
 Whirl away go right and left grand
 Hand over hand with each pretty thing
 Now promenade go two by two
 She's the girl with the hole in her shoe

Heads right and left thru
 Same two ladies chain
 Number four only, face your corner,
 box the gnat
 Square your sets just like that
 Two and four cross trail thru
 Around the outside, around two
 Make lines of four, go up and back
 Pass thru, bend the line
 Men star right, girls star left
 Reverse the stars, one like venus,
 one like mars
 Gents step in behind your girl
 An eight hand star, girls roll back
 Pass one man, allemande left

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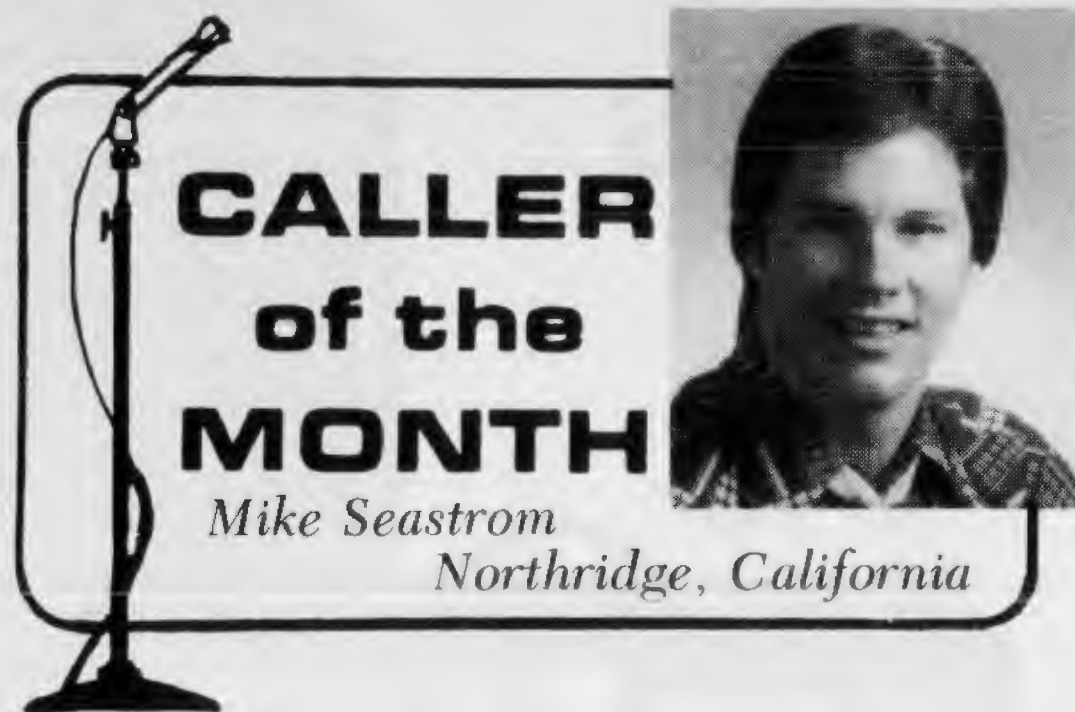
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CALLER of the MONTH

Mike Seastrom
Northridge, California

A LOST ROSE BOWL bet with his parents brought Mike into square dancing, and it may have been one of the few times when a loser came out a winner. Mike began dancing when he was 10 and soon became interested in calling. He graduated his first class of dancers in 1963, when he was 12 years old, and he's been calling ever since.

During his high school football days, Mike was confronted with the usual peer group ridicule of his dancing and calling hobby, but like most die-hard square dance enthusiasts this is where the work began. Soon he had half his football team in a weekly square dance class sharing his fun. At the same time he convinced the coach that square dancing would improve the balance and agility of the players.

After two years of college, Mike married Gail, and with her work and his calling, they finally got their degrees in 1976. Mike received a D.D.S. and Gail a P.H.T. (Putting Hubby Through). Now they have a two year old son and two dental practices in the Northern Los Angeles area.

In 16 years of calling, Mike has travelled throughout the Southwest, although cur-



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Dave Harry

Coming Soon: **A-H001 Pick-A-Dilly/Saxy Dolly** (Hoedown)

rently he limits his distances because of obligations to family and patients. He has been an active member of CALLERLAB the last three years and has contributed articles to several square dance publications.

Although club dances take up most of Mike's time, he also enjoys classes, workshops, cueing rounds and prompting contras. Mike and Gail are on staff of two festivals each year, where they hold regular contra sessions in addition to calling the squares.

In the future, Mike hopes to have more time to travel and pursue his favorite pastime, calling for dancers anytime he can.



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We really appreciate your continued work towards the betterment of square dancing. Keep up the super work.

John Mennerick
North Texas Callers Assn.

Dear Editor:

I would like to say "thanks" to all the fan-

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Art and Teresa Frith
Elmendorf AFB, Alaska

Dear Editor:

I was glad to see the fine contra Bicentennial Reel featured in the July Style Lab. It certainly is a delightful contra. I was, however, disappointed not to see credit given to the choreographer, Ted Sannella, of Wellesley, Massachusetts. Ted is not only the dean of Boston-area traditional callers but a prolific choreographer of New England style squares, contras and triplets.

Tony Saletan
Brookline, Massachusetts

Our oversight. — Editor

Dear Editor:

Recently I attended a local dance where the caller used a record to let him know how long

it was since he went on a "break." The record name was "Yak Time." Do you still have it? It is a great idea and should be made available again.

Dick Maurer
Rantoul, Illinois

We're delighted to tell you that the new 45 Hoedowns available as Premiums to any member/subscriber of SQUARE DANCING magazine through December 1980 include Yak Time. See full information in this issue. — Editor

Dear Editor:

In the July magazine I came across the name of the Munich Motivators. Since I call for the Wilmington Motivators, I plan to write them and strike up a "sister" club correspondence with them. Wouldn't it be fantastic for clubs nationwide to find a "sister" club somewhere in the world and start a "mutual understanding" society?

Bob Young
Wilmington, Delaware

Dear Editor:

Sincere thank you for your write-up in your July issue as caller of the month. Sandy and I



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enjoy each issue of SQUARE DANCING magazine immensely and credit your staff with the long hours it takes to put this great publication together for the benefit of square dancers.

Ron Bessette
Wayne, New Jersey

Dear Editor:

To comment on the letter in your June issue from the Greenlees of Santa Barbara, we also have been dancing 21 years and still enjoy it. Not only that but after so long we feel we need some new movements to give us further interest and challenge. This past year a Plus 2 club has been formed in our area and this has given us a great lift.

Obee Benjamin
Darmouth, Nova Scotia

Dear Editor:

We are grateful for the unselfish cooperation of the Lloyd Shaw Foundation and the American Square Dance Society who made it possible to have a complete archive of the Sets in Order (SQUARE DANCING) magazine in one of the smallest and far away circle of square dancers, namely in The Netherlands.

Our dancers are very pleased with the now-opened history and development of square dancing during the last three decades. However we are missing the following issues and would appreciate any dancers who would be able to send the named issues to: NSRDV Archives Division, Brandtstraat 136, 2572 CJ 's-Gravenhage, The Netherlands. Any help in completing this valuable collection will be highly appreciated by the Dutch square, round and contra dancers.

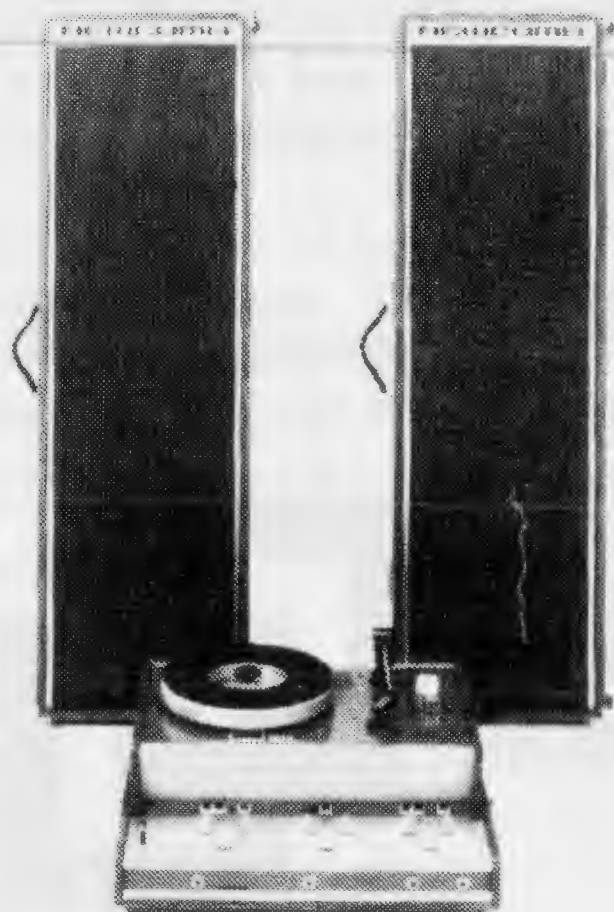
Sets in Order: January 1949 (Vol. 1, #2)
January 1951 (Vol. 3, #1)
October 1953 (Vol. 5, #10)
July 1954 (Vol. 6, #7)
October 1954 (Vol. 6, #10)

Jac. M. Fransen
Secretary NSRDV

Dear Editor:

I play records at a Senior Citizen Center. We don't have a caller. It's embarrassing when they walk off the floor because they can't understand the caller. The record music is good but some callers sing like they have a mouthful of something. There's a lot of us who use records to dance to in our basements or

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garages. We need good understandable records.

Lee Knoepfle
Dayton, Ohio

Dear Editor:

While vacationing in Kauai we ran across The Paradise Promenaders Square Dance club. To our surprise we learned that they have never had a caller. They dance to records. Two or three of the couples have belonged to clubs in other areas and have taught the rest to dance. They didn't have too many records but what they had the members had no trouble going through. Their leader is B. R. Sharp, RR 1, Box 26562, Kapaa, Kauai, Hawaii 96746.

William Ward
Mesa, Arizona

Dear Editor:

After 40 years of calling and teaching I'm phasing out. Is anyone interested in my back issues of SIO (SQUARE DANCING)? Mine began with February 1950 and run complete through December 1978. All this good material shouldn't be wasted.

Howie Davison
River Road
No. Edgecomb, Maine 04556

Anyone out there interested? If so, contact Howie directly. — Editor

Dear Editor:

We are happy to see that smooth and uniform dancing is being stressed. However there is one more point that I feel should be stressed and that is common courtesy. When I took square dance lessons 12 years ago, our teacher highly stressed this point and we had so much fun dancing. Then I was out of the activity for a number of years. In the last year I

was able to get back into it again. I couldn't believe the change that had taken place. We are presently attending a Plus I and II class and are seeing people drop out, not because the new moves are so hard but because if someone doesn't catch on there's a bad feeling which is so apparent and people are soon excluded. I'm wondering if the originators of modern square dancing brought it into existence as a "survival of the fittest" thing or was it intended as fun that is profitable and uplifting to all involved?

Name Withheld by Request

Dear Editor:

I want you to know that I heartily agree with your comments labeled "Old Friends — Down the Drain?" Not only that but, in my opinion, much of the new stuff that seems so popular is just not good dancing; there are certain Extended and Plus calls that I do not like to have called to me, and if I were a caller I would flatly refuse to use.

Orlo Hoadley
Rochester, New York

Dear Editor:

We have been taking the magazine for over two years and find articles in each issue that have been of great benefit to us in our club. The past three years we have been president our club has built up from 30 members to 225. A good deal of thanks goes to The Sets in Order American Square Dance Society.

Don and Dixie Starr
Oceanside, California

Dear Editor:

Your July column ("As I See It") about "Old Friends — Down the Drain?" impressed me almost to the point of tears. Because of a move 3 years ago, my husband and I were not able to



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square dance. When we could go back, it was way beyond us. We do not square dance at all now. We do round dance however. We think you are so right about retaining the friends — original movements of square dancing — as you say “a point of reference.” We agree and strongly believe the changes and additions should come other than in basic plateaus. We sincerely hope you will continue this campaign to save our original basics. There are so many beautiful and enjoyable ones.

Harry and Frona Bullard
Durham, California

Dear Editor:

I note in the 1979-80 Square Dance Directory for Iran, you have the Tehran Trotters Square Dance Club and myself as Information Volunteers. It is with much regret that I have to advise you that the Tehran Trotters are no longer in existence. All the members were evacuated from Iran at the time of the revolution and the club wound up. The club banner together with the photograph albums were handed to me a few hours before we were airlifted from Tehran by the Royal Air Force. Maybe if Iran returns to normality, the club

will be reformed. I'd certainly enjoy hearing from any of the former dancers in Tehran.

Joan and Frank Honey
6 Manor Dr.
Sawtry, Huntingdon
Cambs, England

Dear Editor:

On Page 45 of SQUARE DANCING's August issue it says, “A good way to build an interesting program is to use one or more CALLERLAB Quarterly Movements in each tip; then add others during the evening and use as many as possible toward the finish.” This type of programming is what is driving us away. We have danced for over 20 years and dropped down to once a week the last couple of years. We go to a big dance or to a national traveling caller and instead of being able to enjoy well-timed, smooth, toe-tapping Mainstream tips with 2 or 3 CALLERLAB QS during the evening, we have to think and work each and every tip (often missing the beat of the music) so they can get the latest choreography in. Sure we enjoy new, smooth, interesting figures, but a couple an evening is enough. Let us relax and enjoy moving easily



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and smoothly to the music a little while. There are so many combinations of even just the 50 basics that you could keep the floor going all night for a season and still not get bored. Mainstream level is even better, but we don't need a QS every tip. Does a dance advertised as Mainstream plus QS mean that it will be an evening of good dancing with the highest level called an occasional QS or that every tip will work at least one QS?

Nancy Mackay Provo, Utah

The original purpose of the CALLERLAB

Quarterly Selections was not to flood the market with new calls, but, in effect, to do just the opposite. By releasing a maximum of eight sensible movements in any twelve month's period and by suggesting a limit of two for any quarter the CALLERLAB Quarterly Selection committee has greatly narrowed down the flow of new, often unproven, movements into the activity. However, judgment on the part of callers is necessary if this program is to prove satisfactory over the long haul. Each caller and dancer can help strengthen this excellent program by sticking closely to the guidelines.
— Editor.



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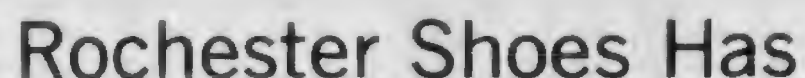


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free to do it and to submit any documentation he has, but we have no other records to compare it with." While it might be true there are no past records to compare this with, we would heartily disagree that square dancing is regionalized. Ask any square dancer who has traveled around the world and he will tell you that there's scarcely a country to be visited today where square dancing can't be found. Whether Guinness accepts his record or not has not deterred Ronnie Lake in the slightest.

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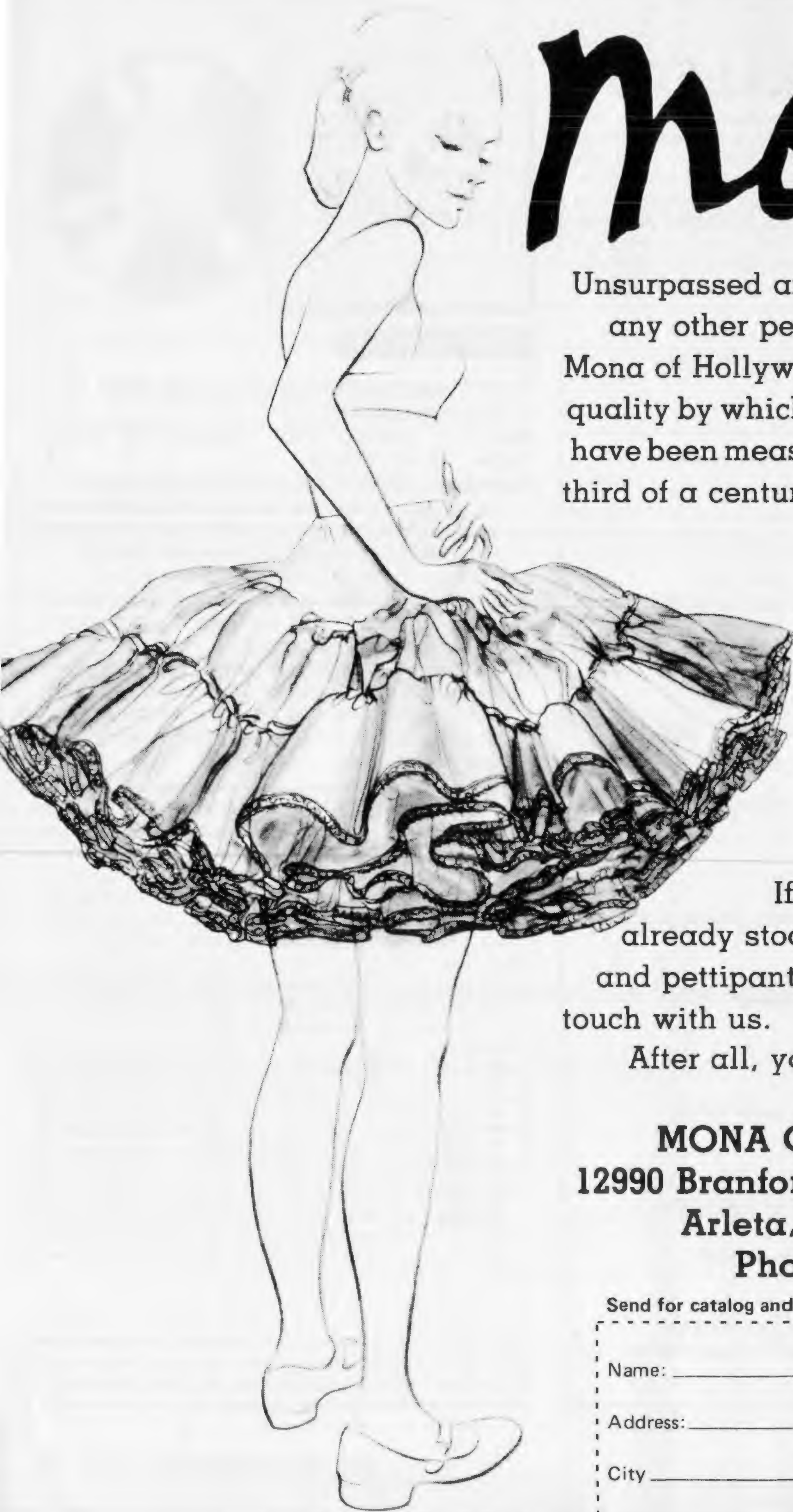
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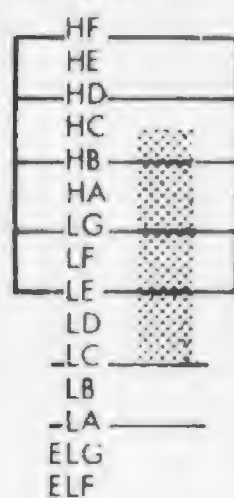
Key: D Tempo: 130 Range: HC Sharp LA
Caller: Chuck Myers

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn partner right — corner allemande — swing own — promenade (Figure) Heads promenade halfway — lead to right — circle four — make a line — up and back — right and left thru — flutter wheel — sweep a quarter — swing thru — boys trade — turn thru — swing corner — promenade.

Comment: A seemingly rock beat feeling. Nothing difficult for dance execution. Smoothness seemed lacking as timing seemed to be so close in some instances. Good calling and fine instrumental. Rating: ***

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

WHAT IN HER WORLD — Chinook 029**Key: A Tempo: 132 Range: HB****Caller: Daryl Clendenin LA**

Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads promenade halfway — two and four right and left thru — square thru — do sa do — eight chain four — swing corner — promenade.

Comment: Not an outstanding release though the music is above average. Rhythmic in its structure yet dancers did not feel it had anything above average in its movements. The choreography seems elementary in nature. Some callers may enjoy using it. Rating: ***

GOODBYE MY LADY LOVE —**Thunderbird 196****Key: E Flat Tempo: 132 Range: HC****Caller: Bud Whitten LC**

Synopsis: Complete call printed in Workshop.

Comment: An enthusiastic dance mover that was enjoyed by all. Good sound music an old time tune to be remembered by all with a figure that seems to fit. This reviewer feels a buy for dancers and callers alike. Good piano man. Rating: ****

GOLDEN TEARS — Rockin A 1371**Key: G Tempo: 130 Range: HB****Caller: Jesse Cox LD**

Synopsis: (Break) Four ladies chain — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Promenade halfway — down middle — swing thru — spin the top — extend the tag — swing thru — boys run — wheel and deal — square thru three hands — trade by — swing corner — promenade.

Comment: Word metering is lacking in this re-

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lease in many instances. The dance movement is average as well as the music accompaniment. The tune is not outstanding and this reviewer cannot make a heavy recommendation.

Rating: **

SHOWBOAT GAMBLER — A-Live Sound 002

Key: F Tempo: 128 Range: HD

Caller: Dave Harry LC

Synopsis: (Break) Men star left — turn partner right — make wrong way thar — shoot star — left allemande — weave ring — do sa do — promenade (Figure) One and three flutter wheel — sweep one quarter — pass thru — do

sa do — turn half by the right — scoot back — boys run right — promenade — men roll in left face whirl — allemande left corner — swing partner — promenade.

Comment: Different bit of choreography was appreciated by the dancers. The tune may be difficult for some callers to handle as Dave shows his musical ability on this record. Music is above average.

Rating: **

WHAT IF WE WERE RUNNING OUT OF LOVE — Circle D 210

Key: B & C Tempo: 132 Range: HD

Caller: Les Main LB



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1st band music only; 2nd band cues by Bill Tracy

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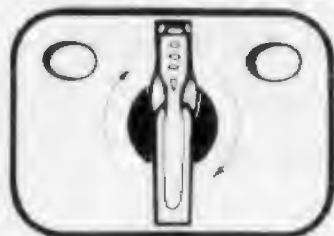
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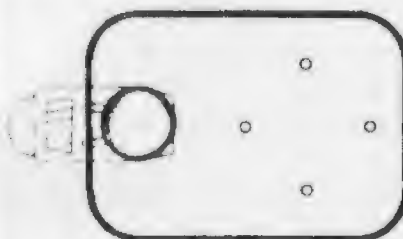
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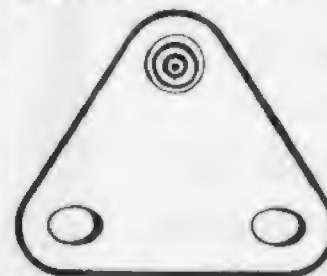
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Synopsis: Complete call printed in Workshop.

Comment: A good recording that makes you want to dance. Nothing unusual about the choreography. The beat is strong and well phrased. Words are good for this release as it brings in a small amount of humor. Key change adds to the "lift" of the music.

Rating: ***

I CAN SEE THE LOVIN' IN YOUR EYES —
Square Tunes 189

Key: C **Tempo: 130** **Range: HA**

Caller: Jack Lasry **LB**

Synopsis: (Break) Four ladies chain across —

rollaway — circle — four ladies rollaway — circle left — allemande left — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — flutter wheel — sweep quarter more — pass thru — swing thru — boys trade — turn thru — left allemande — come back swing — promenade.

Comment: Recording on this release did not seem to be as clear as others, especially on vocal. The tune is average with a nice piece of choreography for all levels. Can be used in beginners group. Easy calling on this melody as it is quite standard.

Rating: **



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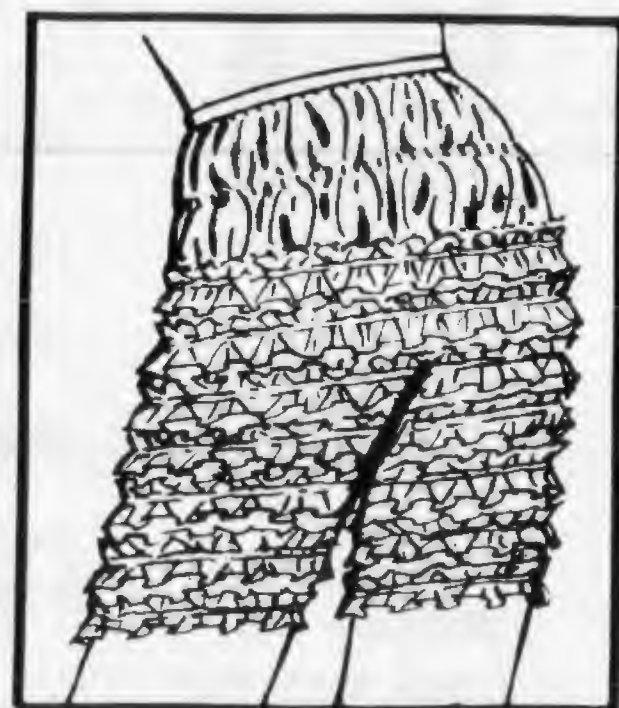
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PAINTIN' THIS OLE TOWN BLUE —

Thunderbird 198

Key: B Flat Tempo: 130 Range: HC
Caller: Bob Bennett LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — allemande left — weave ring — do sa do — promenade (Figure) One and three pass thru — cloverleaf — two and four pass thru — swing thru — boys run right — ferris wheel — centers square thru three quarters — pass to center — square thru three quarters again — swing corner — promenade.

Comment: Good instrumental, good tune and

dance execution seems just enough to keep dancers enjoying the dance. The tune has been recently recorded but this one gives an edge on overall acceptance. Rating: ***

LOVING YOU IS A NATURAL HIGH — Red Boot Star 1248

Key: C Tempo: 132 Range: HD
Caller: Allen Tipton LB

Synopsis: (Opener) Four ladies chain — rollaway — circle left — four ladies rollaway — circle — left allemande — weave ring — do sa do — promenade (Break) Sides face grand square — circle left — left allemande —



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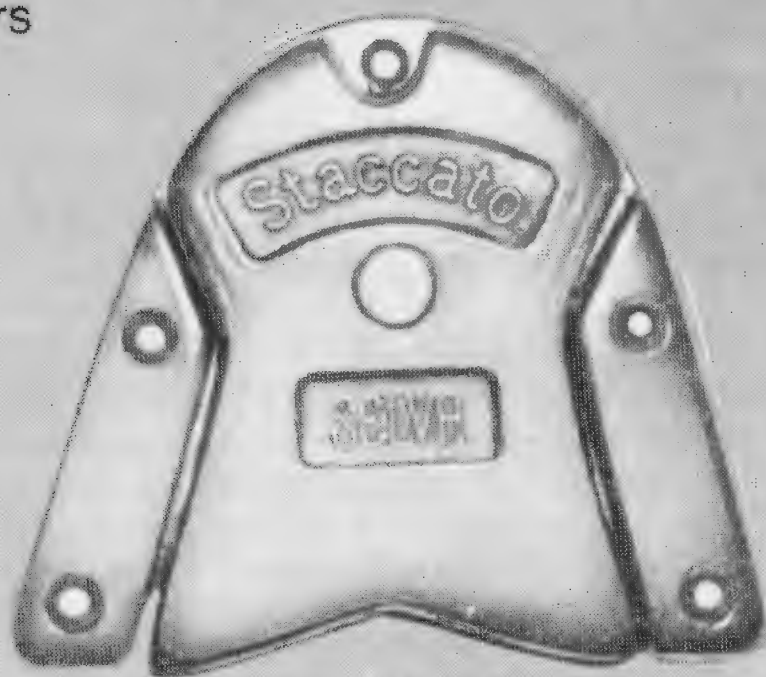
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promenade (Figure) Heads square thru four hands — with sides right hand star — heads star left — same two do sa do — square thru four hands — swing corner — promenade.

Comment: Two companies have issued this tune this month — both music is very acceptable and only individual judgment can make the decision as to ones preference. This reviewer leans toward the figure released on Rhythm Records. Red Boot uses quite a bit of sax on this release and tempo is a mover.

Rating: ***

UP A LAZY RIVER — Blue Star 2091

Key: E Flat Tempo: 132 Range: HE Flat
Caller: Dave Taylor LC

Synopsis: Complete call printed in Workshop.
Comment: What a nice sound to hear in this reissue of this good ol' standard. The follow your neighbor and spread adds to the update of this old tune. Dave lets go and seems to enjoy calling this. Good Blue Star music and most callers should enjoy using it again.

Rating: ****

LOVING YOU IS A NATURAL HIGH —
Rhythm 136

Key: C Tempo: 130 Range: HD
Caller: Wade Driver LA

Synopsis: (Break) Sides face grand square — four ladies chain — chain home — promenade (Figure) Heads promenade halfway —



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sides right and left thru — curlique — boys run — make a wave — spin chain the gears — swing corner — promenade (Alternate figure) Heads promenade halfway — sides right and left thru — square thru four — do sa do — eight chain four — swing corner — promenade.

Comment: As stated, two companies have issued same tune this month. This release offers spin chain the gears in the figure. Wade utilizes women vocalists to assist on the vocal side. The accompaniment on both releases are good but this reviewer leans to this record as having a slight edge this time. Rating: ***

SAIL AWAY — Rhythm 134

Key: E **Tempo:** 128 **Range:** HA
Caller: Wade Driver **LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade three quarters — sides right and left thru — pass thru — swing thru — boys run — bend the line — curlique — all eight circulate — boys run right — corner swing — promenade.

Comment: An up to date tune that seems to be popular. However, this reviewer does not feel it fits the square dance picture as it seems to become monotonous. Good calling with vocal backing. Maybe a sleeper but have reservations. Rating: ***

LET'S HEAR IT FOR LONELINESS — Lore 1175

Key: C **Tempo:** 130 **Range:** HC
Caller: Bob Graham **LB**

Synopsis: (Opener & End) Circle left — men right hand star — left allemande — weave ring — swing — promenade (Break) Four ladies chain — chain home — join hands circle — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — boys run right — ferris wheel — double pass thru —

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RR 131 MUSIC IS MY WOMAN - Ernie Kinney

track II — swing corner — left allemande — promenade.

Comment: Instrumental offers above average presentation. The dance figure has a ferris wheel and track II movement. Choreography overall seems average. The caller seems to enjoy his work on this release. Rating: **

CONEY ISLAND WASHBOARD GAL —

Blue Star 2090

Key: G Tempo: 130 Range: HD
Caller: Lem Smith LD

Synopsis: (Break) Four ladies chain — Chain home — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — corner do sa do — swing thru — girls fold — peel off — couples circulate one place — wheel and deal — pass thru — trade by — swing — left allemande — promenade.

Comment: A revival of a good old tune that has been around awhile. Use of peel off after girls fold makes a nice move. Choreography seems to fit without a problem. Easy version of music to the advantage of the callers. Dancers had mixed emotions. Rating: **

NEVER DID LIKE WHISKEY — Rhythm 135

Key: C Tempo: 130 Range: HC
Caller: Pat Barbour LG

Synopsis: Complete call printed in Workshop.

Comment: Fine dance put together by Pat with good instrumental to go along with it. The pause to start movements in some places makes it interesting. The guitar and rhythm track gives a good dance feeling.

Rating: ****

AROUND THE WORLD — Dance Ranch 653

Key: B Flat Tempo: 132 Range: HD
Caller: Ron Schneider LB Flat

Synopsis: (Break) Walk around corner — see saw own — men star right — allemande



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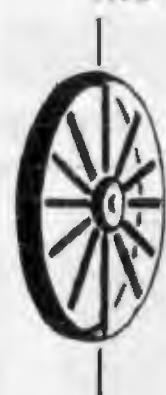
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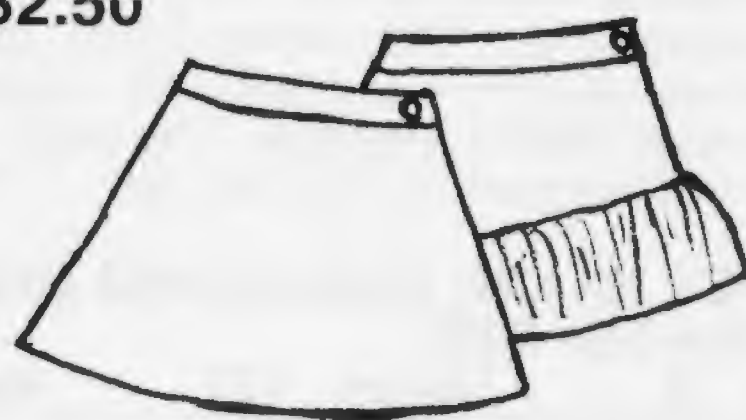
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corner — home box the gnat — four ladies promenade — swing at home — allemande left — promenade (Figure) Heads promenade halfway down middle right and left thru — flutter wheel — sweep one quarter more — pass thru — do sa do — swing thru — boys trade — swing her — allemande left — promenade.

Comment: A nice revival of a good standard tune. Easy mainstream dance movements that most dancers can accomplish without a problem. Good music accompaniment and the tune is one all should enjoy and remember. Overall an average release. Rating: ***

TEXAS RAG — Lore 1174

Key: C Tempo: 130

Range: HC

Caller: Curtis Thompson

LC

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande home — curlique — boys run right — left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — rollaway — pass thru — turn back — star thru — pass thru — curlique — double scoot back — swing — promenade.

Comment: Nice tune with a nice job of calling. The music is above average and dancers

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seemed to vote approval of release. Most callers will be able to call easily. The insertion of a double scoot back gives a little variety.
 Rating: ***

room dancing is very good. Callers can use as patter record. Called side is slow compared to music side.
 Rating: ***

FLIP HOEDOWN

DETOUR — Square Tunes 188

Key: G

Tempo: 130

Caller: Jack Lasry

Comment: Don't let the name of this record fool you. It is not a singing call. This is a good patter utilizing two steps at a time. Jack does a nice job on this and for basement or rumpus

HOEDOWNS

TULSA — Blue Star 2089

Key: A

Tempo: 130

Music: Bayou Ramblers — Guitar, Bass, Violin, Banjo

RAWHIDE — Flip side to Tulsa

Key: F

Tempo: 132

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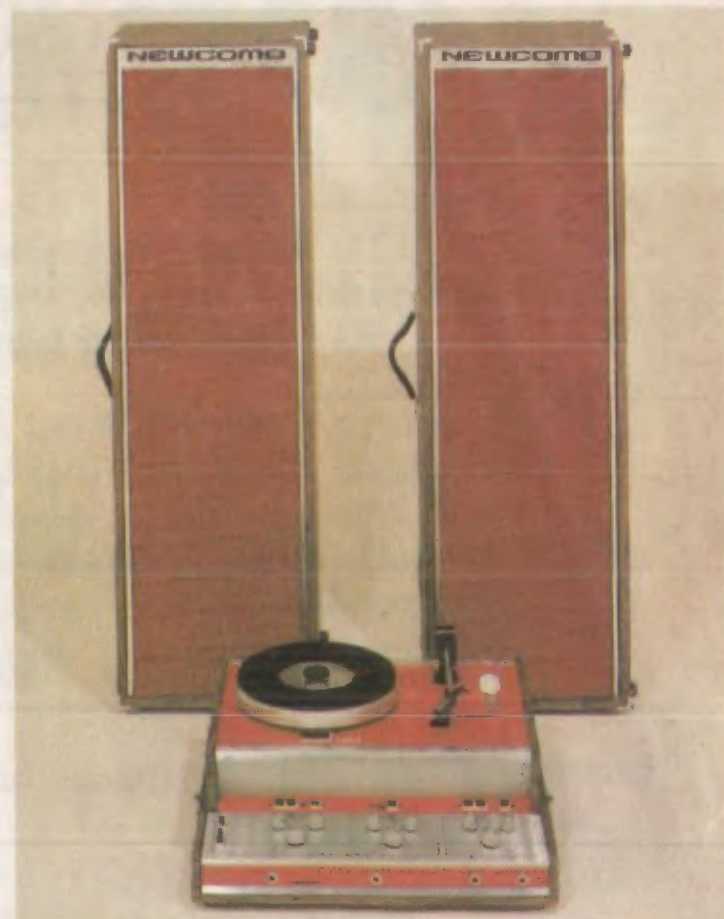
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TB 192 Shiny Rails Of Steel by Chuck Myers

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In Love by Will Larson

TB 194 Your Cute's A' Showing by Tommy Russell

TB 195 Poor Boy Blues by Bob Bennett

TB 196 Goodby My Lady Love by Bud Whitten

TB 197 First Encounter Of A Close Kind
by Chuck Myers

TB 198 Paintin' The Old Town Blue
by Bob Bennett

TB 199 Back In The USA by Bob Bennett

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Music: Blue Star Band — Guitar, Violin, Banjo, Bass

Comment: Both tunes are fairly established for callers usage. Good rhythm beat gives the sound of the old Blue Star releases. Callers will have to make a preference on the two. Tulsa offers banjo and fiddle leads with guitar. Tempo seems comfortable and if a caller is not carried away with melody on Tulsa he may enjoy it. Rating: ***

(**WORLD**, continued from page 41)

tel, Seoul, before thousands of people, more than half of them Koreans. The audience

loved the dancing and clapped in time to the music. During the stay in Seoul, the purpose of which was to increase understanding through friendship and sharing, the Americans lived with different host families. This gave the square dancers ample opportunity to share more about America and their own enjoyment of square dancing. — *News Notes*

Massachusetts

Western Massachusetts Square and Round Dance Association along with the Springfield Area Callers Association are co-sponsoring the

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4th Annual Western Massachusetts Fall Festival on Sunday, November 11th. Four halls under one roof, the Springfield Civic Center, will hold upwards of 1,000 dancers expected to attend. One hall will be devoted entirely to beginners during the event.

IN MEMORIUM

E.O. Rogers of Dallas, Texas, passed away in August. During the Second World War, the United States government hired E.O. to teach square dancing to enlisted men in Dal-

las. His exhibition groups frequently appeared on local television and also performed at several governors' inaugural balls.

Bob Kellogg of Scotch Plains, New Jersey, has passed on. Active in forming the Northern New Jersey Square Dancers Association, Round Dance Leaders' Council and Callers Council, Bob went on from being a dancer to caller, cuer and choreographer at all levels of squares and rounds.

Trenton, Ontario, has lost one of its leaders, Ernie Dempster. A great organizer

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LO 101 Let Me Take You In My Arms by Bill
S 502 Get On Board My Wagon by Marty

P.O. Box 94, Harrisburg, OR. 97446



Jerry Harris

Ernie was involved with clubs, workshops, conventions, callers' courses, tours overseas and generally promoting square and round dancing wherever he went.

It has also come to our attention that Gordon P. Kershaw, old-time leader in Medford, Oregon, and Sheldon (Pete) Jennings active in El Paso, Texas, have passed on.

These gentlemen all leave behind a legacy of joy and friendship and a lasting contribution to square dancing. We extend our sympathy to their families.

DANCING GRANDPARENTS

Being a grandparent in Calgary takes on special fun these days as that classification is a requirement for membership in the Gran Squares. Started in December 1958 in the basement recreation room of one couple, the club has grown by leaps and bounds so that today it dances in Sunalta Hall. No caller is hired for the club, but any grandparent, who is also a caller and is present, calls a tip. The calling is kept simple and fun. A committee of 12 people looks after the various jobs to be



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done. The group dances the first Sunday of each month from October to April, generally with seven to nine squares present, although the attendance has reached as high as 15 squares. The club provides coffee; lunch brought by everyone is pooled.

—*Canadian Dancers News Magazine*

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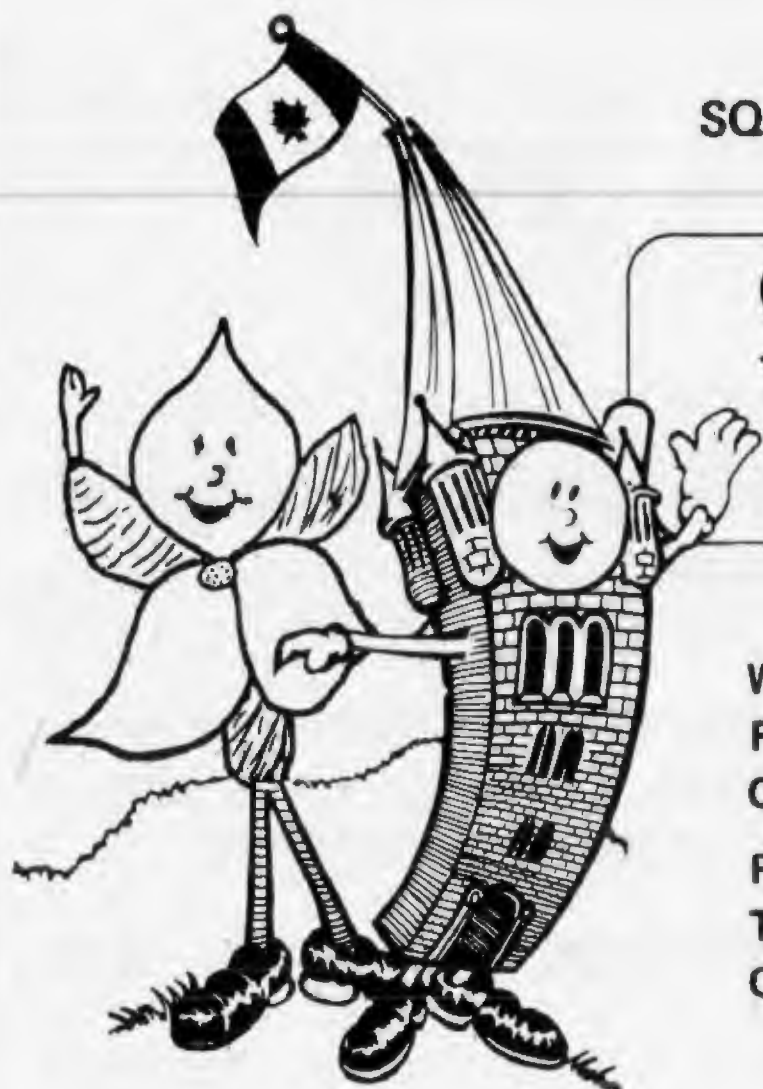
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GERMAN CLUB TO VISIT U.S.

The Stintfang Square Dancers of Hamburg — some 45 members strong — will be attending the National Convention in Memphis next June. In addition they will be visiting the following cities:

June 21-23 — Washington D.C.

June 29-30 — Nashville

July 1-4 — San Francisco

July 5 — Las Vegas

Any square dance clubs located in these cities who hold dances on any of these dates and

would welcome a visit from these traveling square dancers are invited to get in touch with Manfred Lemanski, President, Stintfang Squares, Sachsenweg 26F, 2000 Hamburg 61, West Germany. The group is also looking for any inexpensive housing and offers reciprocal services for any American square dancers visiting Germany. Manfred writes, "For those who don't know it as yet we like the mention that all German square dancers dance according to the original American square dance melodies in the English language."

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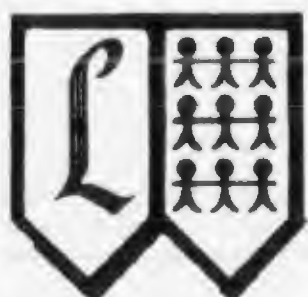


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A BIG PROJECT FOR 1980

ATTEMPTS IN THE PAST to get some "official" recognition of square dancing as a significant American recreation have for the great part been less than satisfactory. Although Americans did receive their commemorative stamp in 1978 the final design was not all that many of us had hoped that it might be and the fact that its issuance in April was almost coincidental with the change in postal rates resulted in only a limited exposure.

Square dancers were beside themselves with optimism when a fellow square dancer was elected President of the United States. Visions of square dance parties held in the White House Ballroom soon faded when the demands on the President's time took his thoughts and person in other directions. With this disappointment went the hopes that the continuing President's Physical Fitness Program might include square dancing as one of

many sports and recreations recognized as beneficial to one's health.

There's still hope. An indomitable group known as The National Folk Dance Committee have made diligent attempts to have the U.S. Government recognize square dancing as the Folk Dance of America. Their campaign is more than a mere whim. Over the years they have pointed out that if recognized by our government in this way the door would be open for many fringe advantages, for federal and private grants, for a greater exposure in our schools and even perhaps for the use of more facilities where square dance clubs could meet.

If anything, made more determined over the years by side-tracking and delays of various types, the Committee is set for an all-out campaign this coming year. Here, from their headquarters and in their words, is the plan.

We have
an idea
and we need
Your Help

(right) Target
for 1980

We want Square Dancing to be our National Folk Dance and Congress will not act unless we show the "Dancer Power" Plan.

On Saturday night, June 28, 1980, our goal is to have, in addition to the 29th National in Memphis, a *Mini National Square Dance* in every Congressional District and in every State. We will call these dances, *The National Folk Dance - Square Dance*. We will invite
(Please turn to page 90)

96TH CONGRESS
1ST SESSION
H. J. RES. 69

Designating the "square dance" as the national folk dance of the United States of America.

IN THE HOUSE OF REPRESENTATIVES

JANUARY 15, 1979

Mr. MINETA (for himself, Mr. MONTGOMERY, Mr. JENNETTE, Mrs. HOLT, Mr. PRICE, Mr. EDWARDS of California, Mr. GON, Mr. LADOMARENO, Mr. BALDUS, and Mr. JOHNSON of California) introduced the following joint resolution; which was referred to the Committee on Post Office and Civil Service

JOINT RESOLUTION

Designating the Square Dance as the National Folk Dance of the UNITED STATES OF AMERICA.

Whereas love of country and professions is enhanced by traditions that have become a part of our way of life and the customs of the American people; and

Whereas we have distinctive and meaningful symbols of our ideals in our Nation's flag, our National Anthem, and in many cultural endeavors, but no official designation of a National Folk Dance; and

Whereas the Square Dance, which was first associated with the American people and recorded in history since 1651, has consistently been the one dance traditionally recognized by the American people as a dignified and enjoyable expression of American folk dancing; and

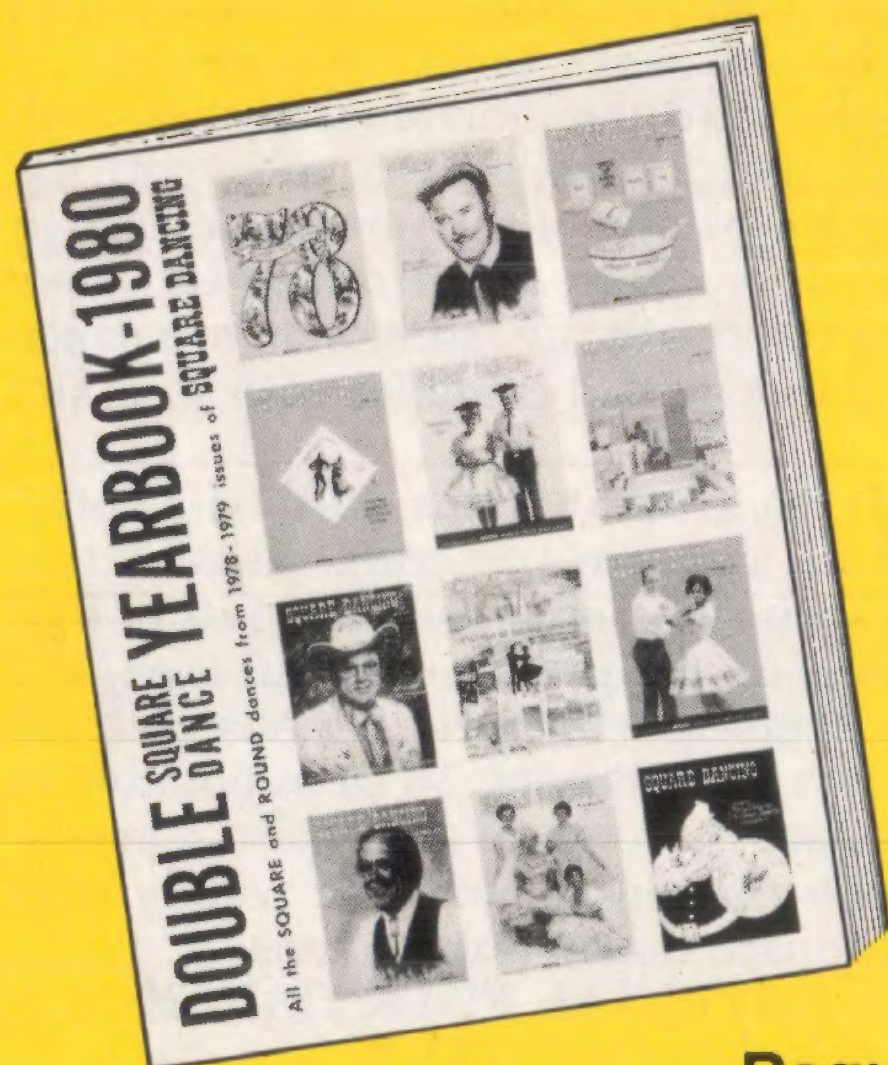
Whereas official recognition of the Square Dance will enhance the cultural stature of the United States both nationally and internationally; and

Whereas national and international prestige is the best interest of all Americans; Now, therefore, be it

- 1 Resolved by the Senate and House of Representatives of
- 2 the United States of America in Congress assembled,
- 3 That the dance known as the Square Dance is designated
- 4 The National Folk Dance of the UNITED STATES OF AMERICA.

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each Congressman to attend the dance in his district and at this dance he will be presented with a petition asking his support and co-sponsorship of HJR 69. Associations are urged to designate a dance or dances in their area as Mini-Nationals, as part of this effort.

We want every dancer in every club to get as many signatures as possible. This is where Dancer Power can show its force. Each district or group of districts can send a telegram to the Chairman of the 29th National, at the Cook Convention Center, Memphis, Tennessee, so he can announce to the world, during the Parade of States, just how much Dancer Power each State has to support Square Dancing as our National Folk Dance.

We realize that only with the enthusiastic support and imagination of every association, federation, council, club, caller and individual dancer can we accomplish this task. We ask you, who represent organized square dancing in your area, to spread the word on this and act as an extension of our committee to assist with the collection of signatures and with the organizing of dances in your area.

Our Committee has been working toward this goal for over ten years and we feel that if everyone puts forth that extra little effort we can create a show of dancer power that will

focus the attention on our law-makers on this issue.

There are estimated to be six million active square dancers today and counting on those who have been with us in the recent past, we have the potential of *thirty million* or more signatures. Can you imagine the tremendous impact this will make in an election year?

We will award the individual dancer, club and association (federation or council) with the most signatures one of the pens used to sign the final Bill. Your organization can give awards as you see fit, i.e. admission to a dance or festival so long as it complies with accepted ethics.

If you plan to assist in this worthwhile project (and we are sure you will), please let us know as soon as possible, and keep us posted periodically on the progress in your area. We are a small group with limited funds and helpers; but we will attempt, so far as possible to communicate directly. We will also communicate with the aid of our most widely read national square dance publications.

**The NATIONAL FOLK DANCE
COMMITTEE**

(address SQUARE DANCER,
P.O. Box 5775, San Jose,
California 95130)



PETITION



PETITION

DESIGNATING THE "SQUARE DANCE" AS THE NATIONAL FOLK DANCE OF
THE UNITED STATES OF AMERICA

HJR 69

To Congress Member _____ District _____ (State) _____

We, whose Signatures appear below; urgently request that you Co-Sponsor and Support with Your Affirmative Vote, HJR 69, Designating the Square Dance as the NATIONAL FOLK DANCE.

Name

Address

Date



Petitions like this one are simple to prepare. Here's a project everyone in square dancing can support.

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June 15-20, 1980, For New Callers
Hot Springs, Arkansas
June 21-24, 1980, Sight Calling
School for All Callers
July 12-17, 1980, For New Callers
Jekyll Island, Georgia
Aug. 3-8, 1980, Experienced Callers
Hot Springs, Arkansas
Aug. 10-15, 1980, All Callers
Dillard, Georgia

Aug. 17-22, 1980, For New Callers
Millville, New Jersey
Sept. 1-6, 1980, For New Callers
West Yellowstone, Montana
CALLERS SEMINARS
Nov. 10-11, 1979—East Texas
Callers Association
Carthage, Texas
Dec. 2, 1979—Houston, Texas
Callers Association
Houston, Texas
Dec. 8-9, 1979
Central Massachusetts
Callers Association
Worcester, Massachusetts
Jan. 11-12, 1980
Northwest Florida
Callers Association
Panama City, Florida

Feb. 6, 7, 8, 1980
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form of a Mainstream LTD program. If you are involved in such a group or know of one, please send the information to Jim Mayo, Chairman, Mainstream LTD Committee, Box 657, Lexington, MA 02173.

CALLERLAB GRIEVANCE BOARD

As an aid to implement its Code of Ethics, CALLERLAB has established a board to deal with complaints concerning the professional conduct of CALLERLAB members. A grievance is a complaint by a caller, group of



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4759A Home in Indiana
by Emmett & Monette Courtney
4759B Sleepy Lagoon by Emmett & Monette Courtney
4760A Second Hand Store by Art & Evelyn Johnson
4760B Swing Away the Blues
by Eddie & Audrey Palmquist
4761A Baby Cha by Hi & Cookie Gibson
4761B Candlelight Waltz
by Emmett & Monette Courtney

callers, dancer or group of dancers concerning the professional conduct of a CALLERLAB member. A complaint is not considered a grievance until attempts towards its solution have been made by one or more parties involved, without satisfaction to the aggrieved. It is emphasized that the Grievance and Review Board will act only on grievances which appear to be in violation of the CALLELAB Code of Ethics. Further information can be obtained from the CALLERLAB Executive Secretary, Box 679, Pocono Pines, PA 18350.

NATIONAL CONVENTION UPDATE

Final breakdown of figures for attendance at the 1979 National Convention held in Milwaukee showed that of the 22,170 dancers, the greatest number came, most naturally, from the host state. Next high in attendance were Illinois, Michigan, Indiana, Minnesota and California. Looking ahead toward future Conventions, the 1980 big event will be held in Memphis, with Seattle hosting the 1981 Convention, and Detroit and Louisville following as Convention sites for 1982 and 1983



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respectively. Currently chairmen of the National Executive Committee are Chuck and Margie Teeple, 9705 Beacon, Kansas City, MO 64134, and any general queries about National Conventions, bid procedures or policies may be directed to them as well as to any members of the National Executive Committee.

Nov. 2-4 — Pokagon Pow Wow, Angola, Indiana

Nov. 5 — 10th Anniversary Dance, Cresthaven Villas, West Palm Beach, Florida

Date Book Deadline

If received in time your announcement of a large dance (not a club party, but roundups, festivals and conventions) will appear in two issues — the month in which the event occurs and the issue just previous. For instance, if your event is in March and we receive the listing by December 1st it should appear in the February and March issues. We're here to help.

SQUARE DANCE DATE BOOK



Nov. 2-4 — 5th Annual Camp-o-ree, Camping World, Kissimmee, Florida

Nov. 2-4 — 29th Annual Fiesta de la Cuadrilla, Balboa Park, San Diego, California

Nov. 9-10 — Richmond S/R/D Festival, Hotel John Marshall, Richmond, Virginia

Nov. 9-11 — 6th Canadiana Round Dance Institute, 401 Inn Kingston, Ontario

Nov. 10 — Fall Dance, Moose Ballroom, Patton, Pennsylvania

Nov. 11 — 4th Annual Western Massachusetts Fall Festival, Springfield Civic Center, Springfield, Massachusetts



- JP-1977 Honey All I Ever Need by Joe Porritt
- JP- 101 Blue Moon of Kentucky by Bob Vinyard
- JP- 102 Rhythm of the Rain by Vinyard
- JP- 103 Selfish by Bob Vinyard
- JP- 104 Someone Is Looking For Someone Like You by Bob Vinyard

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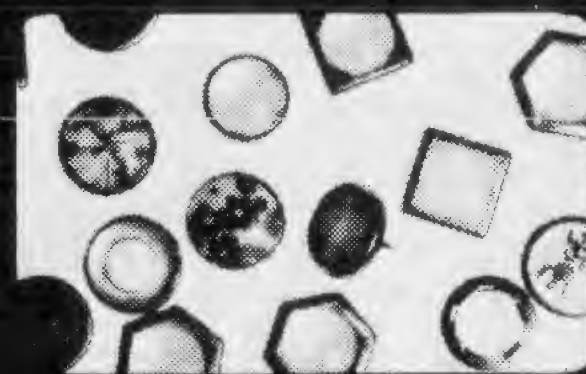
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- JP-201 When You Say Love by Joe Porritt
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- JP-203 All At Once It's For Ever by Joe Porritt
- JP-204 Gonna Have a Ball by Joe Porritt
- JP-301 All of Me Round by Ollie/Donna Loehr, Ballwin, Mo. (Flip side cued)
- JP-302 No Love At All Round by Ollie/Donna Loehr (cued)

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Nov. 16-17 — Turkey Strut, Gatlinburg Auditorium, Gatlinburg, Tennessee

Nov. 16-17 — Northwest Florida Fall Roundup, Old Nat. Guard Armory, Tallahassee, Florida

Nov. 22-24 — 6th Mid Atlantic Festival, Philadelphia Sheraton, Philadelphia, Pennsylvania

Nov. 25 — Greater Indianapolis S/D Callers Assn. Toys for Tots Dance, Indiana State Fair Grounds, Indianapolis, Indiana

Nov. 25 — MASDA Fall Frolic, Goodlife Re-

sort, Mesa, Arizona

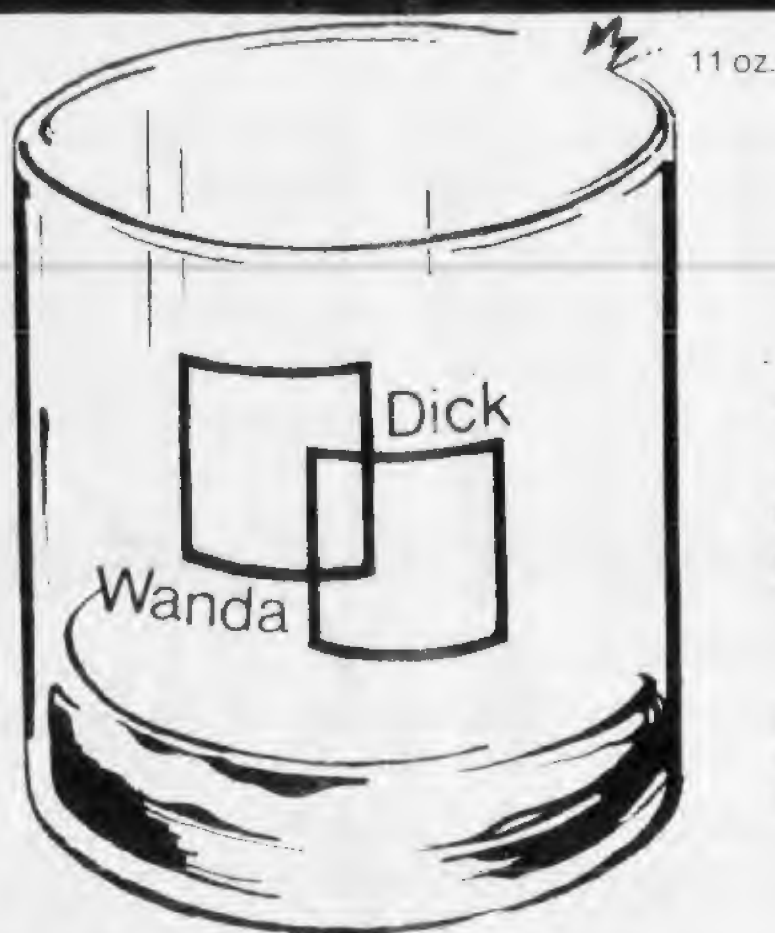
Nov. 25 — 5th Annual Fiesta Ball, Community Center, Tempe, Arizona

Nov. 3 — 33rd Annual Festival, Myriad Convention Center, Oklahoma City, Okla.

Nov. 16-17 — 17th Annual Mid-South S/R/D Festival, Cook Convention Center, Memphis, Tennessee

Nov. 17 — 20th Annual Fall Festival, TAC House, Dallas, Texas

Nov. 24 — Pecan Harvest Hoedown, New Civic Center, Carlsbad, Texas



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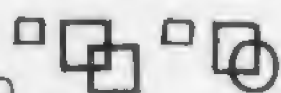
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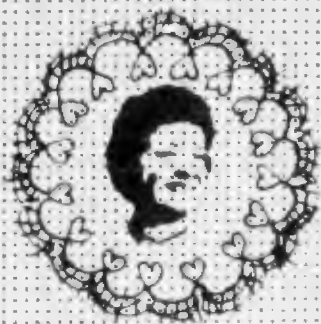
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